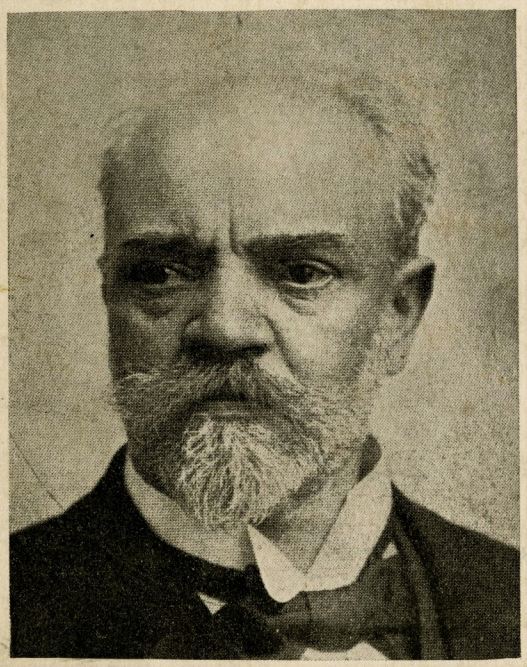
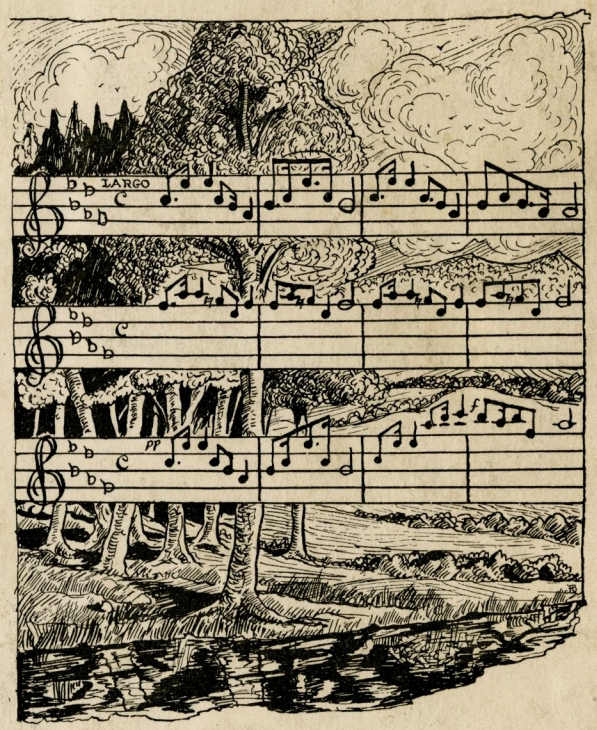
The
PHONOGRAPH
MONTHLY REVIEW

Vol. 1: No. 8. May, 1927 Single Copy, 35 cents





Antonin Dvorak

1841 — 1904

By

Dr. Jar. E. S. Vojan———William Arms Fisher

BLUES . . . . !

JUST as the smartest night clubs are first to play the most popular melodies, so are the most popular melodies first heard on Okeh. It is generally recognized that electrical recordings reproduce marvelously accurate tones of each instrument. But the most perfected recording must reflect the gay, thrilling spirit of youth.

OKEH dance records speak the ultra-modern jazz language of the Dancing People. Oh, the feeling of the music when you listen to Frankie Trumbauer's Orchestra . . . the air is all rhythm. Miff Mole's Molers, in full orchestra, call, "Dance!" . . . A slow ripple of pleasure flows through the dancers . . . and steps gorgeously follow the concentrated rhythm of their music. Yes, we are telling you about Okeh features.

MUSIC is changing fast! Hear that up-to-date technic in jazz . . . that modernistic splash in harmony and rhythm . . . the younger generation is holding the makers of music to a fast pace . . . but Okeh Jazz is stepping out.

FOR music that has the Dancing People talking and has a way of sounding the latest technic in ultra-modern jazz, select from the records listed below.

Ultra-Modern Jazz

JOE VENUTI - ED LANG

Last word in Violin-Guitar Duet

40762 — 10 in. — 75c
- Wild Cat
- Sunshine

MIFF MOLE'S MOLERS

40758 — 10 in. — 75c
- Alexander's Ragtime Band—Fox Trot
- Some Sweet Day—Fox Trot

FRANKIE TRUMBAUER'S ORCHESTRA

40772 — 10 in. — 75c
- Clarinet Marmalade—Fox Trot
- Singin' The Blues—Fox Trot

40784 — 10 in. — 75c
- A Hot Time In the Old Town—Fox Trot
- The Darktown Strutters' Ball Fox Trot

BOYD SENTER, Clarinet Marvel

40777 — 75c — 10 in.
- Bluin' The Blues
- Clarinet Tickle

OKeh ELECTRIC

Okeh Phonograph Corporation

OTTO HEINEMAN, President and General Manager

25 WEST 45th STREET :: :: **NEW YORK CITY**

The PHONOGRAPH MONTHLY REVIEW

AXEL B. JOHNSON, Managing Editor

Published by

THE PHONOGRAPH PUBLISHING CO., Inc.

General Offices and Studio: 64 Hyde Park Avenue, Boston, Mass. Telephone Jamaica 5054

Cable Address: "Phono"

All communications should be addressed to the Managing Editor at the Studio, 64 Hyde Park Ave., Boston, Mass. All unsolicited contributions must be accompanied by a self-addressed, stamped envelope.

THE PHONOGRAPH MONTHLY REVIEW appears on the twenty-eighth of each month. All material is fully protected by copyright and may be reproduced only by permission.

All checks and money orders should be made out to THE PHONOGRAPH PUBLISHING CO., Inc.

Yearly subscription price $4.00 in the United States and $5.00 in Canada and other foreign countries, postage prepaid. Single copies 35 cents.

Advertising rates upon application. All advertisements for the MART COLUMN must be accompanied by remittances in full; for rates see under MART COLUMN.

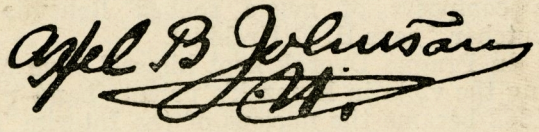
Subscription and advertising agents given liberal commission. Write for particulars.

Editorial

This issue of THE PHONOGRAPH MONTHLY REVIEW *is dedicated to the memory of Antonin Dvorak, the great Bohemian composer. America as well as Bohemia has a particularly warm place in its heart for Dvorak on account of his visit here, the influence of the works he wrote in this country, and for the splendid lesson he had for us through the example of his own great soul and lovable personality. So it is a work of pride and pleasure to attempt in a small way to pay homage to his memory.*

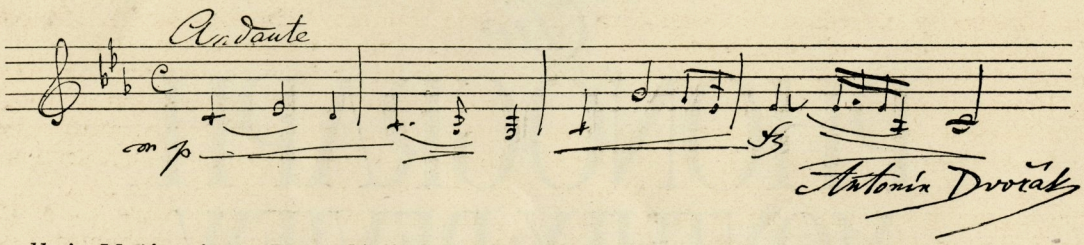
It is a significant proof of the love and respect in which he was held by those who really knew him that two such distinguished authorities as Dr. Jar. E. S. Vojan and Mr. William Arms Fisher were so willing to lend their valuable assistance to us. We are sure that all our readers will share the pleasure we have had in their contributions and join us in thanking these two gentlemen whose friendship for Dvorak does much to keep the kindliness of his nature and the true worth of his genius fresh in our minds.

Those who did not know or truly understand Dvorak will appreciate him better after reading the tributes of his friends, and will be better fitted to hear and understand his works, which the phonograph brings to the homes of all of us today.



See last page for Table of Contents

Copyright, 1927, by the Phonograph Publishing Company, Inc.



Rusalka's Motive from Dvorak's opera "Rusalka" (pron. roo'ssalka, The Water Nymph).

Antonin Dvorak

By Dr. J. E. S. VOJAN Chicago

HANS SACHS sings in Wagner's "Mastersingers of Nuremberg": "Then sang he (Walther von Stolzing) as Nature bade; and to his need the power was granted from her dower" (the original says it in a much better, lapidary style: "Nun sang er, wie er musst'; und wie er musst', so konnt' er's."). And in these words is the entire story of Antonin Dvorak. Although without any better education than a village school could give him, he gave to the world's music immortal symphonies, chamber music works and oratorios. America is indebted to him forever for the best symphony ever written in this country, the splendid symphony "From the New World." For the history of the modern Bohemian music Dvorak means the completion of Smetana's work: Smetana wrote monumental operas and symphonic poems, Dvorak wrote monumental symphonies, oratorios and chamber music works.

Dvorak was born at Nelahozeves upon Vltava, a small village not far from Prague, on September 8, 1841. His father Frank was the village butcher and innkeeper who after 13 years moved to Zlonice, a little town where Antonin found a good music teacher in the old schoolmaster Antonin Liehmann who taught him elementary theory, violin, viola, piano and organ playing. He called his father's attention to the great talent of Antonin, but—the financial conditions of the innkeeper were so bad that he could not make any other decision than to make the son his successor. So Antonin became a butcher's apprentice for one year, until Liehmann's insistence and an uncle's promise of aid changed the situation. The father allowed Antonin to go to Prague, and in the fall of 1857 the 16-year old boy entered the organ-school in Prague. "The fate which gave the world a composer of music robbed Bohemia of a butcher," says H. E. Krehbiel.

In Prague Dvorak kept himself alive by playing the viola in Komzak's private band which in 1862 became the nucleus of the Interim Theatre orchestra, the conductor of which Smetana became four years later. From 1862 Dvorak began to compose, but he did not venture before the public until 1873, when he made his first bid for popularity by a patriotic cantata "Dedicove Bile Hory" (The Heirs of the White Mountain,—the name of the battlefield where Bohemia lost her independence in 1620). The same year Dvorak married his pupil Miss Anna Cermak (she survived her husband and is still living in Prague) and became organist of St. Vojtech's church. In February, 1875, a brighter star appeared in the sky for the striving composer. He received 400 florins ($160 at that time) from the governmental fund for the encouragement of poor, talented composers. The main thing, however, was the interest which his music had awakened in three members of the jury, composer Johannes Brahms, critic Dr. Eduard Hanslick and conductor of the Vienna Opera Johann Herbeck. Brahms recommended Dvorak's works to his publisher Simrock in Berlin, and the first composition published in 1877 by Simrock, "Slavonic Dances," took the public by storm. These pianoforte duets, full of glittering melody and rhythm, ravished Germany and England and in orchestral form found their way into the concert halls of Berlin, London and New York (here Theodore Thomas brought them forward in the winter of 1879-1880). Dvorak's name became known to the entire musical world.

On March 10, 1883, the London Musical Society performed Dvorak's oratorio "Stabat Mater." The work created a veritable sensation, which was intensified by a repetition under the direction of Dvorak himself three days later, and by a performance at the Worcester festival in 1884. Dvorak now became the idol of the English choral festivals. In 1885 he composed "Svatebni kosile" (The Spectre's Bride) for Birmingham, in 1886 "St. Ludmila" for Leeds, in 1891 the "Requiem" for Birmingham. The composer who in the seventies found it pretty hard to pay 2 florins a month for the rent of a poor piano now won newer and newer triumphs. The greatest conductors like Hans Richter and Hans Buelow in Germany, Seidl in New York, Nikisch in Boston and Thomas in Chicago, performed his symphonical compositions, the famous Joachim String Quartet played his chamber music works, and in 1891, on Dvorak's fiftieth birthday, the University of Cambridge in England conferred on him the degree of doctor of music, then the

Bohemian University in Prague followed with the honorary title of doctor of philosophy, and the government of Austria with the elevation to the Austrian House of Peers.

In 1892 Dvorak came to America. He was called to New York as director of the National Conservatory of Music for three years, at a salary of $15,000 a year, a sum undreamed of by European composers of those days. He arrived on September 26, and on October 21, 1892, the first concert to his honor was given at the Music Hall in New York. Dvorak conducted personally his three ouvertures "Nature, Love, Life" (today known under the names "In the Nature," "Othello" and "Carneval") and his "Te Deum."

"Morning, December 19, 1892" is the date of the first sketch in Dvorak's sketchbook for the symphony "From the New World." Dvorak dated carefully all his sketches and compositions, and therefore we know perfectly when they were begun and finished. The complete sketch was made from January 10 to May 12, 1893, the full score was finished as follows: the first movement February 28, the second March 14, the third April 10 and the fourth May 24, 1893, all in New York. As to the well known controversy whether this work was inspired by America or not, and whether Dvorak used any American aboriginal and Negro themes, Dvorak himself is the judge. He wrote to Dr. Emil Kozanek in Olomouc, Moravia, under the date of September 15, 1893: "I know that my new symphony and the string quartet in F major and the quintet would never have been so written if I had not seen America." And in March, 1900, he wrote to Nedbal when this conductor was to perform his New World Symphony in Berlin: "I send you Kretschmar's analytical booklet, but please omit the nonsense that I have used Indian and American motives, because it is a lie. I tried only to write in the spirit of American folk melodies." The unrivaled popularity of this symphony in America proves that he succeeded. The Symphony No. 5, E minor or "From the New World" was given its first performance in New York, by the Philharmonic Society, with Anton Seidl conducting and Dvorak present.

The other American compositions were written partly in New York, partly at Spillville, Iowa, where Dvorak spent his summer vacations in 1893 with his family among the Bohemian population of that village. To these American compositions—besides the Symphony op. 95—belong the following works: String Quartet F major, op. 96 (June, 1893, Spillville), Quintet E flat major, op. 97 (July, August, 1893, Spillville), cantata "The American Banner," Suite for piano, op. 98 (February, 1894, New York), "Biblical Songs," op. 99 (March, 1894, New York), Sonatina G major for violin and piano, op. 100 (November, 1893, dedicated to Dvorak's children Otylia and Antonin who were with their father in New York,—Otylia became later the wife of the Bohemian composer Josef Suk, but she died too early), "Humoresky" for piano, op. 101 (the seventh of these eight small compositions is the world famous "Humoresque"), "Berceuse" and Concerto for Violoncello, op. 104.

After his return to Bohemia, Dvorak became again professor of composition at the Conservatory of Prague which elected him to the office of director in 1901. He remained at this post until his death on May 1, 1904.

His bequest contains more than 120 works. Among them are seven symphonies, several symphonic poems, symphonic ouvertures, 30 chamber music works, concertos for violin, violoncello, pianoforte works (some of them were later arranged for the orchestra by Dvorak himself, like "Slavonic Dances" and "Legends,"—Brahms esteemed his brilliant art of orchestration so highly that he asked him to orchestrate his "Hungarian Dances"), songs, choruses, cantatas, oratorios, operas the best of which are "Rusalka" (The Water Nymph), "Jakobin" (The Jacobin), "Dimitrij" (its story begins where Moussorgski's "Boris Godunov" ends), etc. Characteristic rhythms and charming harmonic effects as well as bright and glittering instrumentation are significant of the works of Dvorak who was one of the most original composers of the world in the realm of absolute music.

In private life Dvorak remained a plain man till his death. He is the only Bohemian composer from whose life hundreds and hundreds of anecdotes are related. I will mention only three of them.

His was a simple, deep faith, free from dogmatical shade. Once when he returned from a visit to Brahms whom he adored, he was very sad. Asked why, he replied: "Don't you understand? Brahms, such a big and dear man,—and he believes in nothing, absolutely in nothing!"

When a critic asked him what his relations to Tchaikowski were, he said: "That's simple! I don't like Tchaikowski's music, and Tchaikowski does not like my music!"

And in connection with the present Beethoven memorial days: On one occasion his admirers gave him a big wreath with a ribbon which bore the inscription: "To the greatest genius!" He took it home and hung it—around Beethoven's portrait.

Dvorak did not write any articles for musical magazines. But there is a remarkable article, today entirely forgotten, which you can find in the "Harper's New Monthly Magazine," vol. XC, No. 537, pp. 429-434. The title is "Music in America by Antonin Dvorak." The footnote says: "The author acknowledges the co-operation of Mr. Edwin Emerson, Jr., in the preparation of this article." When sixteen years ago I translated this article into Bohemian and printed it in the "Hudebni Revue" (Musical Review, Prague), all Dvorak experts agreed that there was no doubt about Dvorak's authorship of this article. The form belongs to the American essayist, but the contents show clearly the ideas of Dvorak well known to all who were his intimate friends. The translation was sincerely greeted in Prague, because Dvorak's written statements about musical and esthetic matters are very rare. The

article was written in the first part of March, 1894, because in the seventh paragraph of the essay we read: "Since the days of Palestrina, the three-hundredth anniversary of whose death was celebrated in Rome a few weeks ago," and that anniversary was on February 2, 1894. It was the second year of Dvorak's directorship in New York.

I will quote here only two last paragraphs of the valuable article: "My own duty as a teacher, I conceive, is not so much to interpret Beethoven, Wagner, or other masters of the past, but to give what encouragement I can to the young musicians of America. I must give full expression to my firm conviction, and to the hope that just as this nation has already surpassed so many others in marvellous inventions and feats of engineering and commerce, and has made an honorable place for itself in literature in one short century, so it must assert itself in the other arts, and especially in the art of music. Already there are enough public-spirited lovers of music striving for the advancement of this their chosen art to give rise to the hope that the United States of America will soon emulate the older countries in smoothing the thorny path of the artist and musician. When that beginning has been made, when no large city is without its public opera-house and concert-hall, and without its school of music and endowed orchestra, where native musicians can be heard and judged, then those who hitherto have had no opportunity to reveal their talent will come forth and compete with one another, till a real genius emerges from their number, who will be as thoroughly representative of his country as Wagner and Weber are of Germany, or Chopin of Poland. To bring about this result we must trust to the ever-youthful enthusiasm and patriotism of this country. When it is accomplished, and when music has been established as one of the reigning arts of the land, another wreath of fame and glory will be added to the country which earned its name, the "Land of Freedom," by unshackling her slaves at the price of her own blood."

Dvorak Recordings

SYMPHONY NO. 5
"FROM THE NEW WORLD," E MINOR

Complete:

Victor 6565-6569—The Philadelphia Orchestra. Leopold Stokowski, Conductor (electrically recorded).

Columbia Masterworks, Set No. 3—The Hallé Orchestra in Manchester. Sir Hamilton Harty.

Excerpts: Largo, Victor 6236—Philadelphia Orchestra.

"Going Home," a theme from Largo, paraphrased by Fisher: Brunswick 30113, Mario Chamlee, and 3127, Brunswick Concert Orchestra

Victor 6472—Werrenrath.

Kreisler, Negro Spiritual Melody (also a theme from Dvorak's Symphony), Victor 1122—Kreisler.

CARNEVAL OUVERTURE

Victor 6560—Chicago Symphony Orchestra. Fred Stock.

SLAVONIC DANCES

(Originally as Piano Duets, Op. 46, Nos. 1-8, Op. 72, Nos. 9-16. Orchestrated by Dvorak himself, but the publisher changed two numbers, making the original No. 6 now No. 3 and vice versa).

No. 1. Victor 35715—Victor Concert Orchestra.
Victor 35507—Vessella's Italian Band.

No. 2. Victor 35715—Victor Concert Orchestra.

No. 3. (Orchestrated No. 6) Odeon 5011—German Opera House Orchestra, Berlin, Eduard Moericke.

No. 6. (Orchestrated No. 3) Brunswick 15091—Cleveland Orchestra. Nikolai Sokoloff.

No. 7. Victor 16202—Prague Military Band.

No. 8. Odeon 5011—German Opera House Orchestra. Moericke. (The same Nos. 3 and 8 also Parlophone, P 1152.)

Arrangements for Violin and Piano:

No. 2. Kreisler's No. 1, G minor (only one-half is Dvorak, the other half is Kreisler).
Victor 723—Kreisler.
Victor 675—Heifetz.
Victor 976—Thibaud.
Polydor 14785—Jenny Skolnik.

Nos. 6 and 7. Polydor 65979—Adolf Busch.

No. 10. Kreisler's No. 2, E minor.
Victor 6183—Kreisler.
Victor 6376—Heifetz.
Columbia 9001-M—Seidel.
Polydor 65985—Prihoda.

No. 15. Polydor 65994—Prihoda.

No. 16. Kreisler's No. 3, G major.
Victor 6376—Heifetz.

ROMANTIC PIECES

Adagio. Polydor 62469—Adolf Busch.

WALTZES

No. 1, A major. Polydor 66219—Prihoda.

DUMKY TRIO

Polydor 66194, 66195, and 66196—Pozniak Trio.

Columbia 67090-D—Catterall, Murdoch and Squire. (Just the only part which was omitted by Pozniak Trio, therefore these four records make the Trio complete).

HUMORESQUE

(No. 7 from Humoresky, Op. 101, Nos. 1-8, written for piano solo.)

Arrangements, Violin and Piano:
Victor 6181—Kreisler.
Victor 6095—Elman.
Columbia 9028-M and 9003-M—Seidel.
Polydor 66187—Prihoda.
Polydor 65979—Busch.
Brunswick 20019—Fradkin.
Brunswick 50005—Rosen.

Other arrangements:
Victor 45165—Victor Herbert Orchestra.
Victor 20130—Venetian Trio.
Columbia 846-D—Squire's Octette.
Parlophone P 1253—Marek Weber.

INDIAN LAMENT

(Second movement of the Sonatina G major, Op. 100, for Violin and Piano; Simrock called this movement "Canzonetta," Kreisler baptized it "Indian Lament".)
Victor 6186—Kreisler.
Polydor 66058—Prihoda.
Homokord 8142—Fuchs.

TYROLEAN DANCE

(An entirely false and nonsensical name for Scherzo of the same Sonatina, Op. 100.)
Victor 17934—Natalie and Victoria Boshko.

QUARTET F MAJOR, OP. 96

Lento. Victor 6449—Flonzaley Quartet.

Lento and Scherzo. Brunswick 25015—New York String Quartet.

Finale. Polydor 66421—Amar Quartet.

QUARTET E FLAT MAJOR, OP. 51

Dumka and Romanza—Polydor 19020—Post Quartet.

GYPSY SONGS, OP. 55, NO. 1.

No. 1. I chant a hymn of love—Gramophone Company, Ltd. 2-72228 Vand 67-F—Otokar Marak, in Bohemian.

No. 4. Songs my mother taught me.
Victor 622—Geraldine Farrar, in English.
Victor 73360—Milo Luka, in Bohemian.
Columbia 41185 and 67-F—Otokar Marak, in Bohemian.
Columbia 103-M—Barbara Maurel, in English.
Brunswick 10116—Florence Easton.

Kreisler's violin arrangement:
Victor 727—Kreisler.
Brunswick 10175—Elshuco Trio.

BIBLICAL SONGS, OP. 99, NO. 7

By the Waters of Babylon. Victor 68271—Janpolski, in German.

FOUR SONGS IN FOLK TONE, OP. 73, NO. 2

Amowing stood a lovely maid. Victor 87324—Emmy Destinn, in Bohemian.

Operas:

THE SLY PEASANT

Air of the Prince. Victor 16207—Bohumil Benoni, in Bohemian.

DIMITRI

Air of Dimitri. Gramophone Company, Ltd., 2-82216—Karel Burian, in Bohemian.

RUSALKA (Water-Nymph)

Air of Rusalka, "Oh lovely moon". Victor 88519—Emmy Destinn, in German.

Air of the Prince, "Oh strange vision". Gramophone Company, Ltd., 2-72008—Otokar Marak; V-4-102529—Fr. Pacal, both in Bohemian.

SYMPHONY FROM THE NEW WORLD

H.M.V. D 536, 537, 587, 613—Sir Landon Ronald and Royal Albert Hall Orchestra.

CARNEVAL OVERTURE

H.M.V. D 1062—Ronald and the Royal Albert Hall Orchestra (Electric).

QUARTET IN F MAJOR

Complete

Victor 9069-71—Budapest String Quartet (Electric).
Vox 0655-7—Bohemian String Quartet.
Vocalion—London String Quartet.

Lento alone.

English Columbia L 1465—Lener String Quartet.

SLAVONIC DANCES

No. 8 (mislabeled No. 1).

Victor 6649—Chicago Symphony, Frederick Stock, conductor (Electric).

VIOLONCELLO CONCERTO

(In 2 parts only.)

Parlophone E 10482—Teuermann.

GYPSY SONGS

Songs My Mother Taught Me.

Victor 20494—Associated Glee Clubs of America (Electric).
H.M.V. DB 363—Nellie Melba.

HUMORESKE

No. 7, Piano.

Victor 20203—Hans Barth (Electric).
H.M.V. E 13—Mark Hambourg.

Reminiscences of One of Dvorak's Pupils

By WILLIAM ARMS FISHER

IT WAS my good fortune to study composition and orchestration with Dvorak for two years when he was Director of the National Conservatory in New York. At the same time I was an instructor in harmony in the institution and was therefore naturally brought into frequent contact with Dvorak. I first saw him at the concert given in his honor in Carnegie Hall, October 21, 1892. As his pupil I came to realize how simple and modest by nature he was. New York tried to lionize him but the pose of a lion was altogether foreign to his nature and the noise and hurry of New York life only intensified his love of home. One day he spoke of this to me and said that sitting in the quiet of his home he loved most to read his Bible and Shakespeare.

I music his great fondness was for Beethoven and Schubert. One day he asked me to attend a rehearsal of the Conservatory Orchestra. They were playing one of Beethoven's earliest symphonies. The playing was rough, the intonation was often faulty, so much so in fact that between two of the movements I asked the dear man how he could stand it. "Ah," he said, "they are playing Beethoven and I would rather hear Beethoven badly played than not to hear him."

His broadminded catholic spirit toward music of every type, no matter how humble, was a dominant characteristic. He habitually stopped to listen to every itinerant street band, with its dented or cracked instruments, to every hurdy-gurdy, to the tunes whistled by boys and to the songs of the hour that lesser musicians scorned as unworthy of notice. On these occasions Dvorak never failed to put his hand in his pocket for he, too, had been a street musician and understood.

With the same spirit with which Newton regarded a pebble on the beach he listened to every stray note of music. I well remember his once telling me how in the evening before he had been trudging through the snow with one of his boys to look in the windows of toy shops, for it was Christmas time, and the boy caught sight of a toy piano in the window and said Dvorak, "I looked and on the piano was a lettle musik und das musik war gut, so I took out my pencil and wrote it down." When therefore with this eager spirit Dvorak for the first time heard Negro spirituals sung he became engrossed in them as something new and distinctive. He said "They are the most striking and appealing melodies that have yet been found on this side of the water."

His enthusiasm for them was that of a naturalist who in a strange land comes across in his rambles a new and to him hitherto unknown flower. This enthusiasm, this discovery, led Dvorak not to any literal transaction or direct use of Negro themes but after first saturating himself in the Negro idiom he embodied his delight in this new-found treasure in his *Symphony from the New World,* Op. 95, his *String Quartet,* Op. 96, and *String Quintet,* Op. 97.

It was my good fortune to hear the Kneisel Quartet read at sight on a Sunday morning at the Conservatory the Quartet and Quintet, an unforgettable experience. Mrs. Thurber, the head of the Conservatory, was of course there, a few

of the faculty and the leading music critics of New York at that time, Krehbiel, Finck, Henderson, Aldrich and Spanuth. The Kneisel Quartet was on its mettle and read like men inspired. We were all thrilled. At that time I was in the choir of Grace Church when Samuel P. Warren was organist, and I had to cut the morning service in order to have this wonderful experience. I ran the risk of losing my job but felt that didn't matter. When the *New World Symphony* was announced for public performance the newspapers gave the work probably more advance publicity than has been given before or since to the first performance of an orchestral work in this country. Columns were written about the symphony and Dvorak's theories, whereas he was not a talkative man nor a man of theories at all. He did have, however, the conviction that art in order to be healthy and to carry any national flavor must be rooted in the soil out of which it springs, and finding American composers everywhere absorbed in echoing trans-Atlantic strains and idioms he said "Here, in the music you have neglected, even despised, is something spontaneous, sincere and different, native to your country. Why not use it?" That was all and I remember one morning when I went to his room at the Conservatory for my hour in composition, finding him walking up and down the room shaking a New York morning paper like a rag and exclaiming with heat, "See what they make me say! I did not say it. I'll go back to my Bohemia."

It was soon after this that he showed me a letter from his friend Hanslick, then Vienna's chief critic, and was greatly comforted because Hanslick recognized in these works of Dvorak a fresh thematic element, a new trait and idiom denied them then by some American critics and still denied them by others. One day in New York Dvorak said to me "I used to write a la Mozart, or a la Schubert or Schumann, but now I am myself." This was after he had written his E minor Symphony and his Quartet and Quintet Op. 96 and 97. The man's flow of musical thought was extraordinary. Once he showed me the sketch for his 'Cello Concerto first played by Victor Herbert). It consisted of a single page of music paper covered closely with pencilled scrawls evidently dashed down with the utmost rapidity. They were undecipherable to anybody but himself. At another time he said "To get ideas, that is easy, but what you do with them is the thing."

Perhaps Dvorak's closest friend among the musicians in New York at that time was Anton Seidl, conductor of the Philharmonic Orchestra. I shall not forget Thursday, December 14, 1893. I had been having a lesson in orchestration with Dvorak and at its close he said in his usual mixture of German and English "Komm mit mir to Carnegie Hall. Seidl is going to rehearse my new symphony." It was the last private rehearsal. There was no one in Carnegie Hall except the Orchestra, Dvorak and myself. With wonderful insight and sympathy Seidl played each movement without a break and between the movements left his desk and came down to the back of the hall to exchange a few brief words with the composer. Dvorak told me then that he was hearing his symphony played for the first time.

On the next afternoon at the first public performance Carnegie Hall was crowded to the utmost. At the close of the *Largo*, so moving was the performance, so touched to the heart was the great audience, that in the boxes filled with women of fashion and all about the hall people sat with the tears rolling down their cheeks. Neither before nor since have I seen a great audience so profoundly moved by absolute music. At the close of the movement and again at the end of the symphony, the modest, simple-hearted, peasant composer was persuaded with difficulty to rise and acknowledge the ovation given him.

This *Largo* with its haunting English horn solo is the outpouring of Dvorak's own home-longing with something of the loneliness of far off prairie horizons, the faint memory of the Red-man's bygone days, and a sense of the tragedy of the Black-man as it sings in his Spirituals. Dvorak told me after his return from the summer spent in Spillville, Iowa, that he had been reading Longfellow's *Hiawatha,* and that the wide stretching prairies of the mid-West had greatly impressed him.

The last time I saw this unspoilable man with the heart of a child was at the end of April, 1895, when over at Hoboken he stood on the deck of the steamer that was to carry him back to his beloved Bohemia.

Sir Hamilton Harty and The Halle Orchestra

Their History and Recordings

AMERICAN phonograph owners no less than British concert goers have the opportunity of hearing and appreciating the work of Sir Hamilton Harty the famous conductor of the Orchestra of the Halle Concerts Society of Manchester, England, for the Columbia Company has made and is making their splendid recordings available here. It has been an interesting and valuable experience to follow, through these recordings, the steady rise of the Halle

Orchestra under Sir Hamilton's guidance to the organization it is today, considered by us as by many British critics the leading orchestra in Great Britain.

It has been a pleasure lately at the Studio to read the program booklets of the Halle Concerts, sent in for the "Recorded Symphony Programs" feature. Some mention of them was made in that column in the April issue, but it should be repeated here again that for appearance and helpfulness to concert-goers they can hardly be surpassed. The notes themselves are direct and simple, illustrated with thematic quotations; the approximate time each composition takes is printed in the margin; and the convenience of the audience is taken so much into consideration that a timetable of Manchester trains is included!

Through these program books, the Halle recordings, and the very pleasant correspondence we have had on various occasions with the Society's Secretary, Miss Olive A. Baguley, we in the Studio have come to feel a real friendship towards this organization, a friendship that is, of course, intensified by the admiration which every successive recording invariably earns.

Before going on to the records, it will be well to give a brief account of the famous Halle orchestra and its founder.

Charles Halle, the founder of the Halle Orchestra, was born on April 11th, 1819, at Hagen in Westphalia. His father was organist at the principal (Lutheran) church, and, as "Musik Director," in charge of all musical activities of the place. From his earliest youth Halle devoted himself to music, and at four years of age he played a "little sonata," composed by his father, at a local concert.

After studying music at Darmstadt, he went to Paris in 1836, first as a student, and afterwards as a teacher of the pianoforte. His success was rapid, and he soon became a member of a brilliant society, which brought him into contact with such men as Chopin, Wagner, Berlioz, Heller, Liszt, Cherubini, Paganini. In 1841 Halle married Desiree Smith de Rilieu, and his house became the resort of many famous people. He was in the full tide of success when the revolution shattered all his plans. Lamartine, on behalf of the Provisional Government, offered him the position of Ambassador of the French Republic to the German Diet at Frankfort, but Halle refused it, and came to England. After a short stay in London he settled in Manchester, guided by the fact that there was here an influential and musical German colony.

In 1865 Manchester began to prepare for the Art Treasures Exhibition, which was to be held in the following year, and Halle was entrusted with the musical arrangements. He formed a first-rate orchestra which he conducted; and so successful were the performances that Halle decided to continue the Concerts as the Halle Concerts. The first of the series (which were maintained uninterruptedly until his death in 1895) was given on January 30th, 1858, under the title: "Mr. Charles Halle's Orchestral Concerts." On various occasions he discussed the future of his concerts; he was most anxious that his musical work in Manchester should be worthily continued. He wished to avoid the calamity of the concerts falling into the hands of an impressario, whose chief object would be to exploit the undertaking for his pecuniary benefit. This would inevitably tend to lower the high standard of music which Halle desired at all all hazards to maintain.

The Halle Concerts continued to be the absolute property of Sir Charles Halle and under his sole management until his death on October 25th, 1895, (having completed his 37th annual series of weekly orchestral concerts—20 each season). Halle died suddenly a few days before the first concert of the 1895-6 Season. Fortunately for orchestral music in the north of England a committee of three public minded citizens determined to carry on Halle's work, and the Halle Concerts Society was formed. This society is a limited company, and as such is registered at Somerset House, with guarantors instead of shareholders. Each guarantee is for one hundred pounds, the liability of which is terminated by the death of the guarantor. Calls are made only in case of loss, and by the vote of a majority of the guarantors. By this unique scheme the Society has at call a considerable sum of money, the list of guarantors being kept up to about 200. During the thirty years which have passed since Halle's death in 1895 the concerts have gone through periods of difficulty and anxiety to those entrusted with their management. It is satisfactory that today this old institution is now firmly established, with the promise of future success, in the spirit of its founder.

Following the death of Sir Charles Halle, the concerts were at first conducted by Guest Conductors: Sir Arthur Sullivan, Sir Charles Stanford, Sir Joseph Barnby, Sir Frederick Bridge, Sir Frederick Cowen, Sir Alexander Mackenzie, Dr. Brodsky and Sir George Henschel.

During 1896-1899 Sir Frederick Cowen conducted, after which Dr. Hans Ritcher was appointed resident conductor, and remained in charge eleven years, retiring eventually in 1911 owing to ill health. During Richter's regime the orchestra attained a high pitch of perfection, and a reputation which travelled far afield. Richter's successor was Michael Balling, who remained until the outbreak of war in 1914. Another season of Guest Conductors followed and in 1915 Sir Thomas Beecham became artistic adviser and Conductor. Sir Thomas was succeeded by Hamilton Harty as permanent conductor in 1920.

Sir Hamilton's concerts with the L. S. O. had already proved him to be one of the most brilliant conductors in England, but since his appointment as permanent conductor of the Halle Orchestra he has done much to bring himself into the very front rank of European conductors. He is a musician born and bred, his father having been a well-known organist in the North of Ireland, and his mother in her girlhood a more than cap-

able violinist. Naturally his first lessons came from his father, and they must have been initiated at a very early age, for he was an organist before he had attained the mature dignity of double figures in years. Much of his real musical education he owes to Commendatore Michele Esposito, Principal of the Royal Irish Academy, a gifted musician long settled in Dublin who in personality and temperament is more Irish than the Irish themselves, and as goes without saying a man of a very lovable nature. Hamilton Harty settled in London in 1900, and although he has now achieved lasting fame as an orchestral conductor, it will not have been entirely forgotten that in his early days he was remarkable as one of the very few supremely gifted accompanists of his time. But Hamilton Harty's work will always be indissolubly associated with the Halle Orchestra, and since his appointment as permanent conductor in 1920 it has been patently proved that in selecting him to fill this onerous post an inspired choice was made. In many ways he is the lineal descendent of Sir Charles Halle, for he is an indefatigable worker, a brilliant organizer, and an admittedly great conductor. The combination of three such curiously contrasted qualities is rarely, if ever, present in a musician, and when is added a characteristic Celtic imagination, the secret of Hamilton Harty's success is revealed.

As a composer he has many works to his credit, among the more important being an Irish Symphony, Comedy Overture for Orchestra, a violin concerto (first played by Joseph Szigeti), a setting of Keat's Ode to a Nightingale for soprano and orchestra, a piano quintet, many songs and solo instrumental works, several symphonic poems, among them With the Wild Geese (recently recorded by the composer and his orchestra in England), A Tinker's Wedding, and also Variations on an Irish Theme for violin and orchestra and a cantata for baritone, chorus, and orchestra, The Mystic Trumpeter. Many arrangements, including that of the Handel Water-Music which he has recorded, could be added to this list. He has a command of colorful and unusual orchestral effects suggestive of his idol, Berlioz, and his pianoforte concerto is a good example of the modern form restrained by classicism.

About his conducting, one writer says, "It is a joy to watch him conduct. It is a study in emotion, for one thing, displaying every graduation from loving persuasion to sheer coquetry when the first violins have to climb dizzily in Mozartean zephyrs, and then the Celt surges barbarically, in a grand negligence of all else, when a climatic endeavor is toward. To hear the symphonie Fantastique or the Messe des Morts at the Halle is to realize that Harty-Berlioz is a dual personality. At the end of the March to the Scaffold, when the Symphony was done last year, the conductor, after that tremendous example of the beau-sabreur in musical terms, could not proceed to the last movement, The Witches' Dance, for a space, so intensely had he and the orchestra lived the sinister life conjured up by Berlioz."

Indeed, every one who hears Harty do a work of Berlioz seems as veritably overcome as the above writer. Here in America where we have not had the opportunity of hearing this side of his talents, we must look forward with anticipation to receiving some Berlioz recordings and sometime to hearing the orchestra and its conductor in person. Surely an American tour could not fail to arouse as much enthusiasm here as his concerts have done in Great Britain.

The Halle Orchestra today ably reflects the abilities of its leaders; its players are intensely devoted to a great tradition and an unique loyalty to the Society. Twenty-three of the members hold the Society's gold medal for twenty-years' service, and most of these are scarcely forty! During the winter season the Halle Orchestra gives some thirty concerts in its headquarters, Manchester, and between thirty and forty concerts on tour throughout England, Scotland, and Ireland. The talents of some of the first-desk men is reflected in some of the concertos they have recorded to Sir Hamilton's accompaniment.

Of the recent recordings, readers are referred to the reviews of the Mozart and Beethoven symphonies and to that of the Saint-Saens Violoncello Concerto (respectively page 183, January, 1927 issue; page 318, April, and page 186, January). In England, Harty's own work, With the Wild Geese, and the Mozart Bassoon Concerto (the Halle first bassoonist, Archie Camden, soloist) have recently been issued. We hope it will not be long before both works are issued by the American Columbia Company. From abroad, we hear very commendatory reports of their merits.

Among the older, acoustically recorded works, the recording of Dvorak's New World Symphony should receive particular mention for this issue devoted to the great Bohemian composer. In spite of the fact that the Victor version of this work, conducted by Stokowski and recorded under the new process, is a marvel of orchestral virtuosity and effects, real musicians and those versed in Dvorak's compositions prefer the Harty set almost unanimously. In his recording Dvorak is not used as a sort of springboard for a tremendous jump into virtuoso heights, but as a sincere composer who must be interpreted sincerely. Stokowski's version is Stokowski alone, but Harty's version is not only Harty (one knows it could be no one else) but it is Dvorak himself who is the central figure. Without sacrificing anything of his individuality, Harty succeeds in giving an authentic reading, preserving all the Bohemian's characteristic qualities.

A number of readers have written to us at various times asking for a comparison of these two versions and the answer has invariably been, "There can be no comparison! You cannot really know the capabilities of the modern orchestra or orchestral recording without hearing the Victor set, but you cannot really know Dvorak or his Symphony without hearing the Columbia version."

THE HALLE ORCHESTRA
Sir Hamilton Harty, Conductor
Exclusive Columbia Artists

It is hardly necessary to mention the several concertos listed under the Halle Orchestra; all excellent examples of perfection in accompanying, worthy of the man who in his early years in London made a name for himself as one of the finest accompanists. His recording of Brahms' Academic Festival Overture should be singled out for special mention; one looks forward to an electrical recording of it that will preserve his reading and give a more adequate idea of the orchestra itself, which has to struggle against the handicaps of the old process. Nor should the delightful Handel Water-Music be forgotten; a work heard all too infrequently in the concert hall today.

Sir Hamilton and his orchestra are now at the heights of their powers and music lovers may well anticipate their future works. We all have had much to thank them for in the past, as the following list shows, and we hope to have more of their splendid recordings before long. The progress they have made is truly remarkable and today they well deserve the sincere tribute we give here to their achievements.

RECORDINGS BY SIR HAMILTON HARTY AND THE HALLE ORCHESTRA
(Exclusive Columbia Artists)
(*Electrically recorded*)

Masterworks Set No. 47—Beethoven: Fourth Symphony.
Masterworks Set No. 42—Mozart: Symphony No. 35.
Masterworks Set No. 44—Saint-Saens: Violoncello Concerto. Op. 33, (W. H. Squire, soloist).
English Columbia L 1822-3—Harty: With the Wild Geese.
English Columbia L 1824-6—Mozart: Bassoon Concerto. (Archie Camden, Soloist).

(*Acoustically recorded*)

Masterworks Set No. 16—Strauss: Le Bourgois Gentilhomme.
Masterworks Set No. 3—Dvorak: From the New World Symphony.
Masterworks Set No. 17—Saint-Saens: Le Carneval des Animaux.
Masterworks Set No. 13—Bach: Concerto for Two Violins and Suite in B minor for Flute and Strings (Violinists: Catterall and Bridge; Flutist: Robert Murcie).
Masterworks Set No. 30—Bruch: Violin Concerto No. 1. (Albert Sammons, soloist).
Masterworks Set No. 14—Lalo: Symphonie Espagnole (Leo Strockoff, solist).
Masterworks Set No. 11—Mozart: Violin Concerto in A major (Catterall, soloist).

67087-D—Berlioz: Roman Carnival Overture.
67085-D—Brahms: Academic Festival Overture.
67015-6-D—Wagner: Parsival Good Friday Spell (3 parts) and Tristan's Vision from Tristan and Isolde.
67083-D—Mozart: Marriage of Figaro Overture.
67053-D—Debussy: Prelude—L'Apres Midi d'un Faune and Moussorgsky: Prelude to Khovanstchina.
67054-D—Rimsky-Korsakow: Coq d'Or—Introduction and Cortege des Noces.
7099-M—Handel: Water-Music Suite (Arr. Harty).
7077-M—The Londonderry Air.
English Columbia L 1405—Berlioz: Rakoczy March and Debussy: Prelude L'Apres Midi d'un Faune.
L 1418—Ravel: Mother Goose Suite (Empress of the Pagodas and Fairy Garden).
L 1428—Rossini: Overture to Barber of Seville and Villiers-Stanford: Overture to Shamus O'Brien.
L 1434—Exposito: Irish Suite.
L 1522—Wagner: Siegfried's Death Music.

Sir Hamilton Harty and Arthur Catterall
Masterworks Set No. 25—Mozart: Sonata No. 17 in A for Violin and Piano.

Gilbert and Sullivan on the Phonograph

By ISAAC GOLDBERG

YOU LIKE them or you don't; the fondness comes first and the reasons afterward. If you have received a training that is too orthodox,—if you cherish the notion that only "heavy" music can be good, then you may have to cast about for academic justification. If, on the other hand, you are not fettered by solemn text-books and owlish pedagogues, the likelihood is that you will take to Gilbert and Sullivan at first hearing. I don't say that you will become a "fan". The Gilbert and Sullivan "fan"—and I'm a dyed-in-the-wool specimen myself—is not altogether reasonable when his favorite subject comes up for discussion. He is not, on this particular topic, altogether sane; neither is he altogether mad. He knows the books of the operettas from cover to cover; he knows Sullivan's score as thoroughly as he knows the faults of his friends. Long experience has taught him that Gilbert can be as dull on occasion as Wagner the would-be dramatist, and that Sullivan trying to do the big bow-wow often comes a cropper. But that experience has taught him, too, that these two English gentlemen are the finest pair in the history of operetta,—that, whatever their shortcomings, they are not surpassed for their special type of light entertainment. I don't say, then, that you'll become a "fan"; but I'd never be surprised to hear that you had. Gilbert and Sullivan are the incarnation of a gaiety that wins the head and warms the heart. There is a finish, an ease, a refinement, a dexterity to their operettas that has kept them alive for half a century. Today, indeed, in both their native England and the United States, a rebirth of interest is going on that has all the signs of a true renaissance.

All the more reason, then, why we should have these operettas complete on the phonograph. The radio has done yeoman service in acquainting young America with these glories of their elders. In tabloid form, at least half of the Gilbert and Sullivan pieces have been heard over a large net-

work of stations. Some five years ago the D'Oyly Carte Company made complete recordings—acoustical, of course—of eight or nine of these perennial favorites. Only "The Mikado" and "Pinafore" seemed to reach these shores as a commercial venture. Recently, however, through the kind offices of Mr. Johnson, editor of this Review, and the Victor Company of Camden, New Jersey, I was enabled to study recordings of no less than six: "The Mikado," "Pinafore," "The Yeoman of the Guard," "Patience," "Princess Ida" and "The Gondoliers."

The radio tabloids had served only to whet my appetite. I want all the thirteen operettas in my library, ready to perform for me at the prick of the magic needle. (Fourteen were written in all by Gilbert and Sullivan, but "Thespis," the first —1871—was never published. One of its choruses was later appropriated for "The Pirates of Penzance," and a song from it—Little Maid of Arcadee—was published separately.) My offer to purchase the complete recordings was met with the reply that they were file copies, and not for sale.

It strikes me that now, with a Gilbert and Sullivan revival in full swing on both sides of the ocean; now, with the new electrical process of recording; now, with the gradual winning of the public to the purchase of complete symphonies, quartettes, concertos and other of the larger forms,—it strikes me, I say, that the time was never so propitious for a complete phonograph repertory of the Savoy series, so named from the specially built theatre that housed all the Gilbert and Sullivan productions from "Patience" (1881) to the last of them, "The Grand Duke" (1896).

The so-called "gems" that are issued from two or three of the operettas are on the whole unsatisfactory to the G & S "fan." They are scattered, incomplete suggestions, and often cut the body of a melody, giving only a beginning and end without a middle. Rather a complete song on a side of the disc. I, personally, however—and there must be hundreds and hundreds like me—will be satisfied with nothing less than complete recordings such as I had the privilege of listening to in my own home, with the added advantage of the new electrical process, and the new orthophonic machines.

The Vitaphone Company has actually recorded, sight and sound, two of these classics of the light opera stage, "Iolanthe" and "The Pirates of Penzance." This will bring the operettas eventually to every nook and cranny of the land,—to places that could never hope to pay for a company in flesh and blood. The radio will undoubtedly carry on the excellent work it has begun, although it must—except in rare instances—be limited to tabloid versions. The phonograph alone can give us the opera complete, ready to sound when and where we happen to desire it.

Such a repertory—I hear rumors that already it is under way—will have a special technical importance to American students of the operettas. They will be made, doubtless, by the D'Oyly Carte Company that made the ones to which I listened. That company is the traditional custodian of the Savoy series. It carries down, from the heyday of the great Victorian pair, the tempo of each number, the special business of each part, the general atmosphere of each solo and ensemble. I was able, in numerous instances, to discern differences from the standard American interpretations,—differences in tempo, in musical suggestion, in orchestral commentary. Church and college societies are always giving one or other of the Savoy favorites, and it would help both coach and company considerably if they had a complete recording of the official performance. I have heard standard productions of more than one of the operettas under conductors who undoubtedly would have profited by just such a study of the D'Oyly Carte versions. And, while I am on the topic, I may as well add that my preferences are by no means all on the side of the English interpretation.

If, among the readers of the Phonograph Monthly Review, there is any who does not yet know these masterpieces of the English stage, I envy him the pleasure of his initiation. I treasure the memory of my own first hearing in the same archives of remembrance that hold the memories of my first Beethoven symphony, my first Wagnerian opera. The grandeur of Beethoven, the passion of Wagner,—these are deeper moments in the life of the spirit; but the gay delicacy, the fairly virginal coquetry of Gilbert and Sullivan are eternal aspects of that same inner existence. The richly responsive nature of the true appreciator does not choose between grandeur and delicacy; he accepts both.

British Chatter

By H. T. BARNETT, M. I. E. E.

Weight on Needle

TALKING about adhesion last month reminds me to say that when we want to burnish something we must take care not to put too much weight on the burnishing tool. If we wish to burnish a metal, gold for example, we take a burnisher of agate on some other smooth, hard material and rub it lightly to and fro on the gold; if we press too hard we shall scratch the surface instead of polishing it. Just so with our records, having chosen a very hard needle preferably of a non-crystaline structure we must remember that every material has a limit to its surface strength and take care not by brute force to push the needle into the surface of the record. In practice I find that at a 50 degree angle (with the horizontal) we may weight the needle up to four ounces, with a resulting improvement of the surface in use, but that if this weight be exceeded, then, even with the best possible needle material, the record will begin to cut.

Glass Records

There is not the faintest doubt in my mind that sooner or later our records will be made from

thin, tough glass. In the first place, this material is the cheapest that can be used for the purpose; in the second place, there would be no adhesion between the hard steel needle and the glass, so that neither needles nor records would wear; in the third place, the glass is physically strong and little things like track alignment, needle angle and weight on needle would matter not at all; and in the fourth place the records would not only be stronger, cheaper, more lasting and less troublesome for needle changing than the records of today, but they would also be thinner and lighter. There are physical difficulties in the way, of course, chief among which is that glass must be worked at dull red heat, but these are not insuparable, I am sure. I have myself worked out, all ready for the experimental shop, two ways of making such records but I have not found any manufacturer at all anxious to help in developing an invention that means the scrapping of perhaps half a million pounds worth of shellac record making machinery and patents, which is not to be wondered at. But the right thing must come in the end, and when we use glass records, owing to the strength of the material we shall be able to do three other very useful things: we can put 120 record grooves to the inch instead of 100, thus getting more music on a record; we can shorten the needle end of the stylus bar, to give us more tone; and we may use greater amplification without fear of damaging the record—again giving us still more tone.

When this matter has been successfully worked out to a commercial conclusion I will wager three to one that we shall first hear of glass records on the market in America.

Great Amplification

What I have just said reminds me to warn those who wish their records not to wear out to beware of horns giving exceptionally large tone. The greater the tone furnished by a horn the greater the acoustic resistance to the movement of the sound-box diaphragm and the consequent opposition to movement of the needle in the groove. If this opposition to movement becomes too great for the strength of the record material to withstand, then no matter how correct our reproducing conditions may be in other ways, the records will wear.

The Linguaphone Institute

An enormous business has been built up in London by William J. Roston in the sale of sets of gramophone records, accompanied by appropriate books for the teaching of languages. By means of these sets one may learn a language with absolutely correct pronunciation and intonation. The recording is excellent, and the advanced courses not only teach one the language and its pronunciation but elocution also. An American branch has just been opened at 96 Fifth Avenue, New York City. Any small gramophone will render these records clearly but it is advisable to use short needles with fine points so as to reproduce the consonants.

The Bass of the Scale

There are two ways of making a gramophone show the bass of the scale in its proper proportion; one can use a long, slender saxophone horn and a small to medium sized soundbox, or one can use an acoustic system not more than three feet in length and of pleasant open construction with a soundbox having a 2 5-8 inch diaphragm. I cordially detest the tone of the saxophone horn type of machine. We had them here from Germany before the war but good as the "scale balance" (my term) undoubtedly was (I never could endure their reproduction. Everyone who has an old type machine with a well designed acoustic system about three feet in length can get good bass tone out of it by fitting it with a good soundbox having a diaphragm chamber not less than 2 5-8 inches in diameter.

There is some relation between the size of the soundbox chamber and the length of the horn, just as the size of the coils and condenser surfaces in your wireless set are related to one another and we knew that years ago and needed no recent patent specification to teach us the fact. The extra long horn forces the small soundbox to furnish bass tone and there is no advantage to be got by putting a big soundbox on it—quite the contrary.

Accompaniment Records

Now that recording is so vigorous and machines have a big tone there is an enormous clientele waiting for the manufacturer who will market accompaniment records for us to sing to. Ten years ago there was an excellent set on the list of the Gramophone Company in England, but machines in those days had such a small tone, and the piano being used alone the accompaniment resulting was insufficient even for a small voice and as a consequence the records did not sell and had to be struck off the list. Of course, there *must* be a piano in the group of accompanying instruments, otherwise we shall lose accent and swing; in addition to the piano there should also be a violin, a 'cello, and (in the background) a cornet. A vocal score for the singer should go with each record. There are hundreds of splendid non-copyright songs available on which no royalty would have to be paid. Songs of limited compass should be issued first, recorded for a medium high voice; if necessary the singer could raise or lower the pitch a little by speeding them up or down a bit as the voices might require. A great reward awaits the enterprising firm who will make such records, provided that it be remembered just as in the case of dance records that there must be *clean, vigorous tone.*

Coned Records

A friend broke a recent Lonophone dance record, one of the cheaper class of records made by The Gramophone Co. (H. M. V.) in this country; he showed it to me; it was *coned* and had a very beautiful surface. I am wondering if this presages a change-over in the process of manufacturing of all The Gramophone Co.'s records in England and possibly also in America.

Brunswick Records

British Brunswick Ltd. are now pressing their records for the British market in their new Lon-

don factory. They are thin, strong and have a most beautiful surface. The recent dance recordings of Isham Jones and Vincent Lopez beat anything of the kind. They make me long to have a hall room and a Panatrope.

Stereophonic Records

In reply to a correspondent: Your contention that because a gramophone has a flat projection, heard similarly by both ears, therefore it cannot produce a stereophonic effect interests me because it is a popular view beautifully expressed. But it's wrong. To justify the theory you would have to say that because an oil painting is flat and is seen similarly by both eyes therefore it is incapable of producing a stereoscopic effect! Every artist knows that a stereoscopic effect *can* be got on a portrait by combining on the canvas the view of the sitter's head as seen by both eyes. That is why I contend that two microphones some distance apart should be used in making all ensemble records.

HANDS AND EARS ACROSS THE SEA!

Recorded Remnants

THE PAST month has seen the really first concerted effort on the part of the various recording companies toward a definite contribution to the musical literature of the world. And it is only fitting that the March lists should have poured upon our heads a veritable deluge of Beethoven records. From all countries come new works and old ones remade. Columbia, His Master's Voice, Polydor, and Parlophone, to mention only a few. From the Columbia lists there are some ninety new recordings and the other companies are not far behind. After comparing the reports of the different companies fairly carefully, the first thing that strikes me is the very unfortunate condition that apparently does not let one company know what the other is doing. As a result we cannot help but get an enormous amount of duplications. Leaving aside the foreign companies for the moment, the Third Symphony is issued anew, both by Victor and by Columbia, Quartets Opus 18 No. 2 and Opus 135 are brought out by both companies. Today there is very little real choice in the recordings, one is just about as good as the other. Therefore, it seems to me that the smart thing to do would be to bring out a set of records that could not be gotten on any other disc. As the situation now stands, the buying of Opus 135 is divided between Victor and Columbia.

To me the most interesting part of the Beethoven avalanche has been the Quartets, and I have avidly been adding them to my collection as fast as they have come into Chicago. I look forward to the time when all seventeen will be in our libraries. When we find our ideas agreeing with a great critic, we cannot help but feel a little proud. Mr. Paul Bekker says, "One type of chamber music, and the only, retained Beethoven's keen interest to the last-music for stringed instruments alone, everything he wrote, everything he experienced or achieved, is expressed in this series of works (the Quartets). Chamber music for strings alone is, indeed, the very heart and kernel of Beethoven's creative work, around which the rest is grouped, supplementing, explaining, confirming."

The two Quartets put out by the Victor Company are to me most interesting. I am delighted to see Victor coming to the front with such fine sets. The two works recorded are very happy choices, representing, as they do, the two poles in Beethoven's chamber music development. Opus 18, No. 2 belongs to the first period and Opus 135 is one of the very last things that he ever wrote. The recording is splendid; I am able to note what I think is the finest 'cello tone that I have ever heard in a quartet record. But with all there is a very fine balance and feeling for each instrument. The reading of the Flonzaley is very fine indeed. I have not made up my mind yet whether I approve of the ten-inch sets or not; it is true that the works seem to fit very compactly into the small records and the breaks are well worked out, but it becomes a bit tiresome to have to change the records so often.

I wish that someone would write an article for the Phonograph on the negro spiritual. I cannot help but feel that this is a very important part of the music that is not receiving as much attention as it really warrants. The Victor Company have done a fine thing with the Paul Robeson records and I can think of no one better suited to give us the spirituals, but it does seem to me that there is not enough known about them. They at once captivate us and I am sure that the Victor records have been big sellers, but the place and influence of the song itself is not all clear to me. This may be only my lack of knowledge on the subject, however.

I wonder how many are familiar with the Vladimir Rosing records of Moussorgsky songs in the English Vocalian catalogue? They are, of course, old recordings, but splendid ones. It is a curious thing that these records were brought out long ago in an album under the title of "The Realistic Songs of Moussorgsky." This was, I believe, some little time before "The Gramophone" came into existence. It is evident that the sets did not sell well for they were withdrawn from the lists. About a year or so ago, when the gramophone movement had gained great sway and power in England, they were repressed and today we can get almost the whole list that they once had. To any one interested in Moussorgsky I can recomment them most highly.

Still, I have no advice from Berlin, and I will admit that I am becoming a bit worried. I am very anxious to get the Schoenberg stuff, and will offer a small reward to anyone that will help me.

VORIES.

Recorded Symphony Programs

The Standard Orchestral Repertory in the Concert Hall and in the Home.

THE past month has seen a number of important events in the Symphony world, the most significant being of course the many Beethoven Centennial festivals and programs. From St. Louis comes the disquieting news of the doubtfulness of the Symphony there being able to continue its concerts next season. Its home, the Odeon Building, was destroyed by fire and from last reports it seemed that the campaign to raise sufficient funds to carry on next season was doomed to failure. Mr. Rudolph Ganz, the popular Conductor at St. Louis has resigned, to devote himself to composition. Unless help comes from some unexpected source, St. Louis seems doomed to be without its orchestra next season.

Mention should also be made of the sudden death of Walter Henry Rothwell, Conductor of the Los Angeles Philharmonic. As yet no one has been appointed to fill his place. The New York Philharmonic announces the re-engagement of Toscanini for a number of concerts next year, several of which will be on a tour to various Eastern cities. It is to be hoped that his health will be in a better state next season than it was this last year when he was forced to cancel many of his proposed appearances. Those who heard his two wonderful Beethoven concerts will agree that he succeeded in concentrating nearly a whole season's enjoyment in them alone. Here at the Studio we heard the First and Ninth Symphonies over the Radio, both of them memorable performances that we shall never forget.

Before going on to the promised Beethoven listings, correction should be made of an error which has been kindly called to our attention. In the March issue, page 249, under specimen programs, Mr. Nicolai Sokoloff's name, not that of Rudolph Ganz, should appear as conductor of the Cleveland Symphony Orchestra.

As the Beethoven Symphonies have been discussed at considerable length in the last two issues, the dates of performance alone will be given here. Readers are advised to refer to the March issue, page 244, for a complete (to-date) list of recordings and to the April issue, page 316, for a summary of the various recordings, reviews of the new versions, and comparisons of all sets available.

Every orchestra played some of the Beethoven Symphonies during the month commemorating the Centenary of Beethoven's death in 1927. Many All-Beethoven programs were given, on which the Fifth and Seventh Symphonies, the Egmont and Leonora No. 3 Overtures, and the Violin Concerto were perhaps the most often featured. A surprising feature is the neglect of the Pastoral Symphony which appeared only once on the programs of the orchestras co-operating with this feature. This sole appearance was in the complete series given by the Boston Symphony Orchestra, Serge Koussevitzky, Conductor. This Boston Centennial Series was the most elaborateof which we have record, including not only the Nine Symphonies, but also the Mass in D (with the combined choruses of Harvard and Radcliffe Colleges), several quartets, one trio, and a memorial address by Ernest Newman—all in a single week!

Symphony No. 1 (*C major*)
Played by: N. Y. Philharmonic — Toscanini, Feb. 6, 1927; Boston—Koussevitzky, March 23.

Symphony No. 2 (*D major*)
Played by: Boston Peoples — Mason, Dec. 5, 1926; Cleveland—Sokoloff, Dec. 36; Philadelphia —Stokowski, Feb. 11; Boston—Koussevitzky, March 23, 1927.

Symphony No. 3 (*E flat*) *"Eroica"*
Played by: Boston—Koussevitzky, Oct. 9, 1926 and March 23, 1927; San Francisco—Hertz, Oct. 31, 1926; Halle-Harty, Dec. 16; N. Y. Philharmonic—Mengelberg, Dec. 30; N. Y. Philharmonic —Toscanini, Feb. 1, 1927; St. Louis—Ganz, March 3; Cleveland-Sokoloff, March 24; Philadelphia—Stokowski, March 25.

Symphony No. 4 (*B flat*)
Played by: Rochester—Goossens, Dec. 2, 1926; N. Y. Philharmonic—Reiner (Guest), Jan. 30, 1927; Halle-Harty, Jan. 27; San Francisco—Hertz, March 20; Boston—Koussevitzky, March 25.

Symphony No. 5 (*C minor*)
Played by: Boston Philharmonic—Leginska, Oct. 25, 1926; Halle-Harty, Oct. 28; Boston—Koussevitzky, Nov. 19, 1926, and March 25, 1927; N. Y. Symphony—Damrosch, Dec. 10, 1926; Philadelphia—Stokowski, Dec. 17; N. Y. Philharmonic—Mengelberg, Jan. 1, 1927; N. Y. Philharmonic—Toscanini, Feb. 1; San Francisco—Hertz, March 20; Los Angeles—Rothwell, March 24; N. Y. Philharmonic—Furtwaengler, March 24; Minneapolis — Verbrugghen, March 25; Boston Peoples—Mason, April 3.

Symphony No. 6 (*F major*) *"Pastoral"*
Played by: Boston—Koussevitzky, March 26, 1927.

Symphony No. 7 (*A major*)
Played by: Los Angeles—Rothwell, Dec. 2, 1926; N. Y. Symphony—Klemperer (Guest), Feb. 10, 1927; N. Y. Philharmonic—Furtwaengler, Feb. 12; Halle-Harty, March 24; Boston—Koussevitzky, March 26.

Symphony No. 8 (*F major*)
Played by: N. Y. Philharmonic — Mengelberg, Oct. 14, 1926 (etc. on an extensive tour); Philadelphia—Stokowski, March 25, 1927; Boston—Koussevitzky, March 29.

Symphony No. 9 (D minor) "Choral"

Played by: Minneapolis—Verbrugghen, Jan. 21, 1927; N. Y. Philharmonic—Toscanini, Feb. 5; Boston—Koussevitzky, March 29; N. Y. Symphony—Damrosch, April 10.

Violin Concerto (D major)

Played by: Los Angeles—Rothwell (Albert Spalding, soloist) Dec. 16, 1926; Halle-Harty Harty (Albert Catterall) Jan. 13, 1927; San Francisco—Hertz (Louis Peisinger) Feb. 6; Philadelphia—Stokowski (Fritz Kreisler) Feb. 11; N. Y. Symphony—Damrosch, Feb. 27; St. Louis—Ganz (Carl Flesch), March 3; Cleveland—Sokoloff (Efrem Zimbalist), March 24.

Recordings: Victor (8074-9) (11) Kreisler and the Berlin Philharmonic.
Polydor 69789-93 (10) Wolfsthal and Berlin S. O. H.
H.M.V. D 767-71 (10) Menges and R. A. H.

The new Victor set announced elsewhere in this issue is the only electrically recorded version and the combination of artists will make this a very notable set. Both the old Polydor and H. M. V. versions are very good, however.

Piano Concerto No. 1 (C major)

Played by: N. Y. Philharmonic (Cortot, soloist) Dec. 30, 1926; St. Louis (Lhevinne) Feb. 4, 1927.

Recording: Polydor 69815-8 (8) Kempff and the Berlin S.O.H.

A splendid version and the only existing recording of this delightful and all too little known concerto. The first record is a little weak, but from then on one has nothing but praise for both recording and performance.

Piano Concerto No. 3 (C minor)

Played by N. Y. Philharmonic (Friedberg, soloist) Dec. 2, 1926; Leonid Kreutzer, Jan. 1, 1927.

Recrding: Eng. Columbia L 1686-9 (8) Wm. Murdoch and Symphony Orchestra.

Unfortunately this sole recording of the Third Concerto is decidedly unsatisfactory.

Piano Concerto No. 4 (G major)

Played by: San Francisco (Ernst von Donnanyi soloist) Jan. 23, 1927; N. Y. Philharmonic (Gieseking) March 24; Minneapolis (Harold Bauer) March 25.

Recordings: Parlophone (E 10533-6) (8) Karol Szreter and the Berlin S. O. H.
Vocalion A 0237-40 (8) York Bowen and Aeolian Orchestra.

The Vocalion version is reviewed in the March issue, page 278. It is of course acoustically recorded. The new electric Parlophone set has been ordered, but has not yet reached the Studio; it will probably reach us in time to be reviewed in the next issue or so. To many this concerto is the loveliest of the Beethoven Five and they will doubtlessly be looking forward to a version of perhaps more effectiveness than the Vocalian set.

Concerto No. 5 ("Emperor")

Played by: Los Angeles (Richard Buhlig, soloist) Dec. 2, 1926; Boston (Cortot) Dec. 3.

Recordings: H.M.V. (D 1198-1201) (8) Wilhemln Backhaus and the Royal Albert Hall (Ronald).
H.M.V. D 625-9 (10) Frederick Lammond and R. A. H.

The new H.M.V. version is the only electrical one and probably it will soon be repressed under the Victor label in this country. This work has enjoyed considerable popularity, rather surprisingly so since it is beyond a doubt somewhat tedious in sections. The old version is fairly good for acoustical recording.

Overture: Leonora No. 3

Played by: Boston—Koussevitsky, Dec. 3, 1926; N. Y. Philharmonic—Reiner, guest conductor, Feb. 4, 1927; St. Louis—Ganz, March 4; Los Angeles—Rothwell, March 6; N. Y. Symphony—Busch (guest), March 13; Halle-Harty, March 24.

Recordings: H.M.V. (D 1051-2) (3).
Parlophone E 10199-10200 (4) Weissman and Berlin S.O.H.
Polydor 66070-1 (3) Hoeberg and Berlin S.O.H.
Eng. Columbia L 1319-20 (3) Wood and N.Q.H.
Edison 80775 (2) American Symphony.

One of the most serious omissions in American catalogues. A cut version was available formerly in the old Victor catalogue but now the Edison record is alone, and as that can be of use only to a strictly limited number, it can hardly be considered here. The new H. M. V. and the Szell Parlophone versions are the only electrical ones so far, but undoubtedly new Polydor and Columbia sets will be issued shortly.

Record Budgets

By *Robert Donaldson Darrell*

AN UNUSUAL diversity of records is offered this month, presenting a real problem in the making up of budgets. The advice should be given to take this chance to go over one's record library and endeavor to make it more complete and comprehensive. For example, perhaps one person has specialized almost exclusively on orchestral, vocal, and choral records. He should try to find a few chamber music, piano, and dance recordings this month in order that these types may not be altogether unrepresented in his collection.

DVORAK

New World Symphony (Harty-Halle) Columbia Masterworks Set No. 3—5 D12s, Alb. $7.50
String Quartet in F major (Bohemian Quartet) Victor 9069-71,—3 D12s Alb. 4.50

$12.00

CHORAL

Gems from Rio Rita and My Maryland (Victor Light Opera Co.) Victor 35816—D12 ..... 1.25
Glee Clubs of Wesleyan College, Fordham University, University of North Carolina and Princeton University, Brunswick 3158, 3175, 3160 and 3194 ..... 3.00
Honey and Do You Call That Religion (Utica University Jubilee Singers) Victor 20506—D10 ..... .75

$5.00

Wagner: Pilgrim Chorus—Tannhauser (Berlin Liedertafel) 4-8766—D12 ..... $1.50
Messiah Excerpts (Royal Choral Society) Victor 9018-9—D12s 3.00
God is a Spirit and When I Survey the Cross (St. George's Chapel Choir) Columbia 899-D—D10 ..... .75
Coleridge-Taylor: Viking Song and Dvorak: Songs My Mother Taught Me (Associated Glee Clubs of America) Victor 20494—D10 ..... .75
Haydn: Chor des Landvolks and Jadchor (Berlin Volks Choir) Homocord 4-8767—D12 ..... 1.50
Springtime and The Glow Worm (Boys' and Girls' Chorus of Brooklyn) Victor 358184—D12 ..... $1.25
Deck Thyself My Soul and God's Son Has Set Me Free (St. Olaf's Choir) Victor 79236—D12 ..... 1.25

$10.00

VOCAL

*Forza del Destino—Swear, in this Hour and Boheme—False One! (Gigli and de Luca) Victor 8069—D12 $2.50
Schubert: Du bist die Ruh' and Gretchen am Spinnrade (Elsa Alsen) Columbia 5069-M—D12 ..... 1.25
Handel: Largo and Arioso (Manfred Lewandowski) Homocord 4-8764—D12 ..... 1.50
Franck: Panis Angelicus and Stradella: Piera Signore! (Giuseppe Danse) Brunswick 30116—D12 ..... 1.00
The Chimes of San Giusto and If My Mother Only Knew (Tito Schipa) Victor 6629—D12 ..... 2.00

$8.25

Kashmiri Song and I Heard You Singing (Charles Hackett) Columbia 4073-M—D10 ..... $1.25
Indian Dawn and Because of You (Richard Bonelli) Brunswick 10265—D10 ..... 1.00
Saw Ye My Saviour and Shepherd Show Me How to Go (Marie Morrisey) Brunswick 10236—D12 ..... 1.00
Lilies of Lorraine and A Rose for Every Heart McCormack) Victor 1229—D10 ..... 1.50
Lilly Dale and the Hazel Dell (Olive Kline) Victor 4005—D10 ..... 1.00
Where My Caravan Has Rested and Rose in the Bud (Graveure) Columbia 2049-M—D10 ..... 1.00
Mireille and Serenade francaise (Maria Kurenko) Columbia 2048-M—D10 ..... 1.00

$7.75

ORGAN

Russell: Bells of Ste. Anne de Beaupre (Cronham) Victor 35812—D12 ..... $1.25
Guilmant: Preludio and Handel: Largo (Franz Doll) Homocord 4-8763—D12 ..... 1.50
Blue Skies and Honolulu Moon (Lew White) Brunswick 3488—D10 ..... .75
Take in the Sun and Falling in Love (Kinsley) Edison 51955 ..... .75
It Made You Happy and Trail of Dreams (Rieder) Columbia 894-D—D10 ..... .75
Song of the Wanderer and What Does It Matter (Crawford) Victor 20560—D10 ..... .75

.... $5.75

CONCERTOS

*Beethoven: Violin Concerto (Kreisler and Berlin S. O.H.) Victor 8074-9—6 D12s Alb. $12.00
Tchaikowsky: 1st Piano Concerto (Hambourg and R. A.H.) Victor 9055-8—4 D12s Alb. 6.00

$18.00

PIANO

Debussy: Clair de Lune and Toccata (Grainger) Columbia 7124-M—D12 ..... $1.50
Liszt: 2nd Hungarian Rhapsody (Cortot) Victor 6626—D12 ..... 2.00
Chopin: Ballade No. 1, G minor (Cortot) Victor 6612—D12 ..... 2.00

$5.50

ORCHESTRAL

*Wagner: Overture to Tannhauser (Coates—Symphony) Victor 9059-60—2 D12s $3.00
Mozart: Overture to Magic Flute (Beecham—London Symphony) Columbia 7123-M—D12 ..... 1.50
*Wagner: Lohengrin Prelude Act III (Bohnke—Berlin) Homocord 4-8766—D12 ..... 1.50

$6.00

LIGHT ORCHESTRAL

Liszt: 2nd Hungarian Rhapsody (Wood—N. Queen's Hall) Columbia 7120-1—2 D12s $3.00
Wolf-Ferrari: Jewels of the Madonna Intermezzos (British Broadcasting Company's Symphony) Columbia 50040-D—D12 ..... 1.25
Grieg: Anitra's Dance and Morning Mood (Bohnke-Berlin) Homocord 4-8765—D12 ..... 1.50

.... $5.75

INSTRUMENTAL

*Bloch: Nigun (Improvisation) (Joseph Szigeti, violinist) Columblia 2047-M—D12 ..... $1.50
Schumann: Abendlied and Godard: Berceuse (Casals, 'cellist) Victor 6630—D12 ..... 2.00
Blue Skies and Dance of the Maidens (Kreisler) Victor 1233—D10 ..... 1.50

$5.00

What Does It Matter and Cherie I Love You (Fradkin) Brunswick 3467—D10 ..... $ .75
Gypsy Love Song and Spanish Town (Fradkin) Brunswick 3505—D10 ..... .75
In a Monastry Garden and Andantino (Pattman, organist) Columbia 50037-D—D12 ..... 1.25
Sullivan: H.M.S. Pinafore Selection (Court Symphony) Columbia 50036-D—D12 ..... 1.25
Mascagni: Cavalleria Rusticana Selection (Creatore's Band) Victor 35815-D—D12 ..... 1.25

$5.25

ORCHESTRAL AND CHORAL

*Beethoven: Ninth Symphony (Coates—Symphony and Chorus) Victor 9061-8—8 D12s Alb. $12.00

CHAMBER MUSIC

*Schubert: Trio No. 1 (Cortot, Thibaud, Casals) Victor 7070-3—4 D12s, Alb. $10.00
Dvorak: Quartet in F, Op. 96 (Bohemian String Quartet) Victor 9069-71—3 D12s Alb. 4.50

$14.50

*Brahms: Piano Quintet F minor (Bauer and the Flonzaleys) Victor 6571-5—5 D12s Alb. $12.50

DANCE

*Nightmare and Brotherly Love (Elgar's Creole Orch.) Brunswick 3004 ..... $ .75
The Cat and I'm Back in Town (Isham Jones) Brunswick 3461 ..... .75
Your Land and My Land, and Silver Moon (Paul Whiteman) Victor 20505 ..... .75
Collette and My Sunday Girl (Irwin Abrams Orch.) Okeh 40784 ..... .75
My Sweetheart Waltz and Along Miami Shore (Xylo-Marimba) Columbia 918-D ..... .75
Nervous Puppies and What Do I Care (Mound City Blue Blowers) Brunswick 3484 ..... .75
*There'll Be a Hot Time in the Old Town Tonight and Darktown Strutters' Ball (Miff Mole's Molers) Okeh 40784 ..... .75
*What Makes My Baby Cry and It Takes A Good Woman (Five Harmaniacs) Victor 20507 ..... .75

$6.00

UNUSUAL

Kaukasky Daniec and Kolomyjka z Bukowiny (Ukranian Orch.) Victor 79208	$ .75
*Hot Time in the Old Town and Darktown Strutters' (Miff Mole) Okeh 40784	.75
What Makes My Baby Cry and It Takes a Good Woman (5 Harmaniacs) Victor 20507	.75
*Bloch: Nigun—Improvisation (Szigeti) Columbia 2047-M—D12	1.50
'Deed I Do and You Know That I Know (Sissle and Blake) Okeh 40776	.75
How to Play the Harmonica (Haussler and Coutlee) Victor 20377	.75
Springtime and Glow Worm (Brooklyn Boys and Girls) Victor 35814—D12	1.25
	$6.50

BAND

Rossini: William Tell Overture (Rogers' Band) Brunswick 3429-30—2 D10s	$1.50
Mascagni: Cavalleria Rusticana Selection (Creatore) Victor 35815—D12	1.25
	$2.75

FOREIGN

Ribno Shel Olom (Josef Rosenblatt) Victor 9072—D12	$1.50
Tell Me While Dancing and I Have Dreamed of You (Marek Weber) Victor 20479	.75
Tarantella Internazionale and Napule e Surriento (Dajos Bela) Okeh 9310	.75
Die Internationale and Warchawjanska (Odeon Orch.) Odeon 10436	.75
Du du Liegst Mir im Herzen and Nun Leb' Wohl (Richard Tauber) Odeon 10431	.75
Kaukasky Daniec and Kolomyjka z Bukowiny (Ukranian Orch.) Victor 79208	.75
John Ericsson Marsch and Musik Mastaren (Columbia Band) Columbia 22052-F	.75
Tourna and Tha Pethano Pana Mon (G. Vidalis) Odeon 28050	.75
The Irish Counties (Erin Boys' Orchestra) Columbia 33149-F	.75
	$7.50

The Influence of Irish Music

By JOSEPHINE SMITH

It is not generally known that Ireland has played an important part in the world's greatest musical achievements.

The bardic schools, seats of learning where music and poetry were taught to the youth of Ireland were ancient institutions when St. Patrick came. According to some of the Irish Visions, like those of Adhamhnan the ministering angels chanted music of ineffable sweetness for the Glory of God. When Connor Mac Nessa was King (about the period where the Old Testament ends and the New Testament begins), music and singing were common. Minstrels and Harpers lulled Connor and his followers to sleep after battle. After St. Patrick had christianzed Ireland the church patronized music. We learn from the Lives of the Saints, that Irish missionaries carried harps during their wanderings in foreign lands. Thus Irish music became known and famed all over Europe. Maongal was appointed head of the music school of St. Gall in Germany. Tuathal, his pupil was also his successor, and a more brilliant musician even than his famous teacher. The transcribing of music became such a feature of the work done at St. Galls that the copyists provided all Germany with manuscript books of the Gregorian Chant, beautifully illuminated. One of the celebrated musicians of the middle ages, Notker Balbulus was a pupil of this school. Britain was similarly indebted to Irish musicians; and there is evidence to prove that the Welsh bards received instruction from the Bardic Schools of Ireland. Griffith ap Conan, king of Wales (about the year 1078) was the son of an Irish woman and also was born in Ireland himself. He brought a number of Irish musicians to Wales and reformed the instrumental music of the Welsh people.

The ancient Irish musicians had three styles; merriment, lamentation and soothing lullaby. Giraldus Cambrensis, who heard them in 1185 said, "they are incomparably more skilful than those of any other nation I have ever seen or heard."

In Europe at the present time there are many famous cathedrals bearing the names of Irish saints, and I have often heard folk songs of Germany and Spain especially, that differed little from the Irish.

That the melodies of Erin were familiar to Beethoven, Mendelssohn and other great masters, goes without saying. When Thomas Moore wrote his immortal lyrics for "Irish Melodies," Beethoven upon hearing them became so interested that he arranged some of them. Mendelssohn composed airs for many of Moore's "National Ballads." So great was the influence of the Irish music on these masters that sometimes when listening to their works one can detect a purely Gaelic phrase. Handel was deeply influenced by the beauty of Irish music. His oratorio "The Messiah" was first produced in Dublin after the composer had made many unsuccessful attempts to have it produced on the continent. He was so pleased with the reception he got in Ireland that he stayed for a number of years accepting a position as organist in St. Michins Church, Dublin. The organ on which he played is still to be seen in the Church.

Germany has repaid Ireland to the extent of sending her two great musicians Handel and Hardebeck. The latter also an organist in Ireland has done great work in collecting and arranging the beautiful aris of "Sal oge Ruadh" and "Druimin Don Deelish" etc., as well as composing such songs as "The Piper of Donacloney, "Glendun" and "The Little Brown Wheel." No native born Irishman ever worked as hard for the furtherance of Irish music as did this composer. He even studied the old Gaelic, so that he may the better appreciate and interpret in his music the aspirations of the Irish people.

When Flotow composed his famous opera "Martha" he could not resist the temptation to insert an old Irish air which he had arranged. To modern opera goers this air has never been disassociated from the general trend of the opera. To them the "Last Rose of Summer" is taken for granted as it were, but how many of them know the true origin of it? Moore wrote the lyric and himself arranged it to an old Irish air then known as "The Groves of Blarney." Flotow was so stricken with the beauty of Moore's words and the lovely air, that he in turn wrote a setting for it. This simple little Irish ballad in the hands of a master became one of the most beautifully entrancing airs ever written and is sung in all languages in every country in the world.

Chopin is sometimes alluded to as the "father of the Nocturne," but though he wrote the greatest nocturnes, he was not the pioneer in that line of musical endeavor. To John Field, an Irishman, belongs that distinction of having composed the first nocturne. The original manuscript is still preserved in the Dublin museum.

Ireland has to its credit many operatic composers.

Michael Balfe, the composer of the "Bohemian Girl," and incidentally the immortal "Killarney," William Vincent Wallace the composer of "Maritana," Charles Villers Stanford the composer of "Sheamus O'Brien." While these operas never achieved a great deal of fame, yet ballads from them like "I Dreamt I Dwelt in Marble Halls" (Bohemian Girl) and "Scenes that are Brightest" (Maritana) have become known and loved the world over. The Late Sir Arthur Sullivan was an Irishman although it must be admitted that his music was modeled on the Mozartian style rather than the Irish. Perhaps it was his inherent love for melody that made him write tuneful works as "The Mikado," "Iolanthe," etc. It may surprise many to know that there are such works as

Operas in the original Gaelic. It is regrettable that these operas have not been produced. "Muirgheis" and "Eithne" if performed for the public may become as famous as the Wagnerian cycle.

Before concluding, I would like to remark that many of our own American ballads such as "Carry Me Back to Old Virginia" and "Can't You Hear Me Calling, Caroline" are identical with Irish airs. The former is based on an Irish lamentation air while the latter is an Irish Jig with the tempo changed. Stephen Foster, be it known, was of Irish extraction, and perhaps once again the influence of Irish music was making itself felt. And then—our own Victor Herbert, perhaps America's greatest composer, was Irish. "Eileen" his most famous operetta is distinctively Irish in character and Herbert himself was proud of his Irish ancestory. He composed many ballads about Ireland, and was greatly interested in the traditional folk songs. Had he lived, he might have fashioned a symphony on some of these delightful old airs. His musical score to the motion picture "Little Old New York," introduced many favorite Irish airs and the score itself was hailed a masterpiece by many eminent critics.

From the foregoing it will be seen that Ireland has done nobly in relation to the divine art, and I hope that when the great history of music is written that she will get the recognition she justly deserves.

O'Leary's Irish Orchestra

Exclusively Columbia Artists

PHONOGRAPH RECORDINGS

Columbia

Domestic & Foreign

Odeon

Domestic & Foreign

Polydor

Parlophon — Symphonies

Homocord — Chamber Music

Anker — Operas

Vox — Concert Pieces & Songs

C. M. SYPHER

ROOM 201—246 FULTON ST. BROOKLYN, N. Y.

Catalogs mailed upon request

—All records mentioned or reviewed in this magazine may be procured through me—

FOR this issue we had planned to make a brief survey of the progress of the phonograph and recorded music during the last eight or nine months and attempt to outline the advance to be expected in the near future. The extensive tests of instruments and sound boxes which have been going on continuously at the Studio have resulted in our drawing several definite conclusions and these findings, too, were to be published at this time.

So much material has accumulated, however, and so many announcements were to be made of the plans of the various recording companies, that it was soon evident that space would not permit an adequate development of this material.

It was decided to make a special feature of this Survey of the Past, Present, and Future of the Phonograph and so the June issue will be known as our "Survey Number," containing of course the usual features, reviews, and special articles in addition to the reports on the instruments and appliances, the study of the recent history of the phonograph, and the prophecy of what the next year might hold for music lovers and enthusiasts.

Thanks are due to the various manufacturing companies who have so kindly sent us information and advance news. This material will be used next month with editorial comment. Fortunately, the announcement of the special release by the Victor Company of a Symphony, Concerto, Quintet, Quartet, and Trio all in one group, will not need to be made, as the records themselves arrived just in time for inclusion in this month's reviews.

For July a Patriotic Number has been planned, to deal largely with American Composers and their works, particularly those which have been (or should be) recorded. In this, as well as in the Survey number, the co-operation of our readers is invited. Special articles are of course already being arranged for, but all manuscripts are carefully considered. Contributions to our Correspondence Columns are particularly welcomed. Reminiscences of the early days of the Phonograph by some of the veteran enthusiasts would undoubtedly be of great interest to younger phonograph "fans." Letters or articles on other related topics for these special numbers will add much to their interest and value and we trust that those of our readers who have something they would like to say on these subjects will not be backward in favoring us with their suggestions or contributions.

COLUMBIA FINE ART SERIES OF MUSICAL MASTERWORKS

A Record Library of the World's Great Music

BEETHOVEN Centennial Week is past, but Beethoven's immortal music remains with us and its appeal continues and increases. Nowhere can his recorded works be found in such wealth as in the Columbia Masterworks Series, which now includes complete electrical recordings (in albums) of all nine symphonies and the most important of his sonatas, quartets and other chamber music.

Special Beethoven Centennial Issues are a part of the Columbia Fine Art Series of Musical Masterworks, representing the most comprehensive library of music extant, and containing over 60 album sets of the greatest works of the world's musical immortals, from Bach to Strauss.

SET NO.	*SYMPHONIES*	PRICE
57.	Beethoven: Symphony No. 1, in C Major, Op. 21; in Eight Parts..... By Sir George Henschel and Royal Philharmonic Orchestra	$6.00
45.	Beethoven: Symphony No. 2, in D, Op. 36; in Eight Parts..... By Sir Thomas Beecham, Bart., and London Symphony Orchestra	6.00
46.	Beethoven: Symphony No. 3, (Eroica) in E Flat, Op. 55: in Fourteen Parts ..... By Sir Henry J. Wood and New Queen's Hall Orchestra	10.50
47.	Beethoven: Symphony No. 4, in B Flat, Op. 60; in Ten Parts..... By Sir Hamilton Harty and Hallé Orchestra	7.50
48.	Beethoven: Symphony No. 5, in C Minor, Op. 67; in Eight Parts..... By Felix Weingartner and Royal Philharmonic Orchestra	6.00
61.	Beethoven: Symphony No. 6 (Pastoral) in F, Op. 68; in Ten Parts..... By Felix Weingartner and Royal Philharmonic Orchestra	7.50
63.	Beethoven: Symphony No. 7, in A Major, Op. 92; in Ten Parts..... By Felix Weingartner and Royal Philharmonic Orchestra	7.50
64.	Beethoven: Symphony No. 8, in F, Op. 93; in Six Parts..... By Felix Weingartner and Royal Philharmonic Orchestra	4.50
39.	Beethoven: Symphony No. 9, (Choral) in D Minor, Op. 125; in Sixteen Parts. (Previously issued) ..... By Felix Weingartner, London Symphony Orchestra, Vocal Soloists and Chorus	12.00
	SONATAS AND CHAMBER MUSIC	
54.	Beethoven: Sonata quasi una fantasia (Moonlight Sonata) Op. 27, No. 2, for Pianoforte; in Four Parts. By Ignaz Friedman Sonata Pathetique, for Pianoforte, Op. 13; in Four Parts..... By William Murdoch	6.00
53.	Beethoven: Sonata in A, (Kreutzer Sonata) for Violin and Piano, Op. 47; in Ten Parts. By Albert Sammons—Violin; William Murdoch—Piano.....	7.50
65.	Beethoven: Sonata Appassionata, in F Minor, for Pianoforte, Op. 57; in Six Parts ..... By William Murdoch	4.50
66.	Beethoven: Quartet in G Major, Op. 18, No. 2; in Six Parts..... By Lener String Quartet, of Budapest	4.50
59.	Beethoven: Quartet in C Minor, Op. 18, No. 4; in Six Parts..... By Lener String Quartet, of Budapest	4.50
60.	Beethoven: Quartet in B Flat, Op. 18, No. 6, in Six Parts..... By Lener String Quartet, of Budapest	4.50
49.	Beethoven: Quartet in F Major, Op. 59, No. 1; in Ten Parts..... By Lener String Quartet, of Budapest	7.50
50.	Beethoven: Quartet in E Minor, Op. 59, No. 2; in Eight Parts..... By Lener String Quartet, of Budapest	6.00
51.	Beethoven: Quartet in C Major, Op.. 59, No. 3; in Eight Parts..... By Lener String Quartet, of Budapest	6.00
56.	Beethoven: Quartet in F Minor, Op. 95; in Six Parts..... By Lener String Quartet, of Budapest	4.50
55.	Beethoven: Quartet in F Major, Op. 135; in Six Parts..... By Lener String Quartet, of Budapest	4.50
52.	Beethoven: Trio in B Flat, Op. 97, for Violin, Violoncello and Piano; in Ten Parts ..... By Albert Sammons—Violin; W. H. Squire—'Cello; William Murdoch—Piano	7.50

COLUMBIA PHONOGRAPH COMPANY, 1819 Broadway, New York City

Columbia NEW PROCESS Records

MADE THE NEW WAY — ELECTRICALLY, VIVA-TONAL RECORDING. THE RECORDS WITHOUT SCRATCH.

Correspondence Column

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department, THE PHONOGRAPH MONTHLY REVIEW, 64 Hyde Park Avenue *Boston, Mass.*

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The controversy started over the letter printed in the General Review in the January issue (creative vs. interpretative artists) seems to me a rather futile re-hashing of an endless debate that could not possibly lead to any new light being thrown upon this subject. But a recent concert in this city gave me material for much thought and as the incident throws additional light upon the topic under discussion, perhaps I may be permitted to contribute a few remarks,.

There is a certain composer, now living, who is considered by some to be of the "great school," a man whose works will receive in later years the honor and respect that is largely denied them today. This man, a singularly lonely, almost tragic figure in the world of music today (he neither teaches, plays in public, conducts, or encourages any propaganda on his own behalf) depends entirely upon the innate merit of his compositions to win their own recognition. The performance I have already referred to was of one of his works for chorus and orchestra. It was received at the concert very coldly and both audience and critics were almost unanimous in declaring it to be "far too long, tedious, undeserving of performance."

Yet those who truly know the work believe it to be everything opposite to the estimation of the hearers at that concert. How was it possible for the latter to gain such an unfavorable opinion?

Having been foresighted enough to procure—with considerable difficulty—a copy of the score of the work which I followed during the performance, I am positive that the fault rested entirely upon the failure of the conductor and musicians to give an adequate reading of the work. Apart from the inability of the chorus to sing the formidable choral parts in even the slightest sort of musical fashion, the rest of the reading was such as to give no idea of the real content of the work. Not only was there a lengthy and very ill-chosen "cut" made (an astonishing procedure for a standard symphony orchestra), but throughout the important passages, themes, etc., were hidden behind the mistaken prominence given to subsidiary parts. In other words, the work as performed was entirely different from the actual conception of it gained from the score.

And yet, in a way, the conductor can not be entirely blamed. The trouble was that he had absolutely no insight into the spirit of the work, consequently he was unable to resurrect the body of it. In this case, the conductor was not trying to give a virtuoso performance—and so distorting the expressed intentions of the composer—he was (presumably, at any rate) sincerely trying to give a faithful interpretation. But because the work was so characteristically of one race and his own talents so strongly of another, he was totally unable to bridge the gap of understanding. All his truly remarkable ability, expressed so well in works for which he had sympathy and insight, went for nothing here.

So it must be remembered that conductors can truly interpret only as they are in sympathy with at least some aspect of the composer's work. If Stokowski sees the concert performance side of Strauss' "From the Vienna Woods" and Shilkret sees the salon waltz side (see the recent records), each gives a different Strauss, to be sure, but each gives Strauss—if not in whole at least in part. But if a conductor cannot give *any* aspect of the composer, if nothing of the creative artist is audible in the interpretation, the audience is given an entirely false idea. It thinks it has heard the work when it really has heard something different. Consequently, the composer fails to receive favor in their minds and his chance of having other works listened to without prejudice is destroyed.

In recording, above all, where a more or less permanent record is made of an interpretation, the great pains should be taken that the composer's ideas are represented if not with complete fidelity, at least characteristically. Otherwise, both the music and its creator are done more harm than good.

It is extremely fortunate that in nearly all cases, conductors have been chosen to record works which they are fitted both by training and—what is even more important—temperament to interpret. Coates, Fried, Mörike, Weissmann, and Hamilton Harty are the best examples of men who succeed in making every recording faithful to both composer and themselves. And it should be noted that a conductor never appears to greater advantage than when he performs works which he sincerely understands and for which he has sympathy and respect.

A STUDENT.

Boston, Mass.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Your magazine is a gold mine. It certainly fills a long felt want; now we amateurs can buy a record and know its real worth. Don't you think we might have an exchange column? The societies are a fine thing, but you know there are many who cannot attend. I am making a collection of famous artists and would like the best of each, but as you only review the latest releases it leaves me at a loss.

I am much interested in records of Melba, Sembrich, Calve, Tetrazzinni, etc. and am eager to know if there are faithful reproductions of their voices. As Patti is in the Victor discontinued list, I am unable to make a selection from hearing and would appreciate any information on that. Have the de Reszkes brothers ever recorded? What a prize one of them would be. Can you tell where we could get inexpensive opera and symphony scores? I sympathize with R.C.A. and his excellent idea, in your last issue, there are so many interesting things in the column to discuss it is bewildering.

I love the symphonies and have many records but there must be others as well as myself who would welcome more space devoted to vocal and piano records.

The correspondent column is one of the most valuable features in your publication.

Rowley, Mass.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

You cannot understand how very agreeably surprised I was when I saw and read your February publication. I had not the remotest idea that there was such a magazine in the market, until the local Victor Agent here, Mr. Wadson, very kindly loaned me this copy. Under a separate cover I have mailed an order for the annual subscription.

This is something that I, and I am sure a great many others, have been looking forward to for a great many months especially since that added impetus has been given to phonographic music by the wonderful improvements in both the instruments and records.

Without doubt there are very few places in the so-called civilized parts of the earth, where there is such a dearth of opportunities for hearing music. What I endeavor to imply by the word music is the best music by the best artists. Therefore we have no other recourse than to substitute the Phonograph, Player Piano and Radio. I have placed these three in degrees of comparison according to my idea. The phonograph first, player piano second, and radio third. My reason for so doing is this.

The Radio, whilst most excellent in many ways, has these disadvantages (a) statics and interference, (b) paucity of quality both of music and artists, (c) the inability to choose your own music, artist and time.

The player piano whilst not having objection a and b or c, has the disadvantage of limiting your field to piano music only; also the expense: a Steinway Duo Art costing about $2000.00.

The phonograph however has none of these drawbacks. It is, of course, quite true that up until the recent developments of which I have spoken, the recording and the consequent reproduction did not give the best satisfaction, especially piano and concerted works, symphonies, etc. Now, however, only the most critical can find fault with phonograph music. Unlike the old, it leaves but little to the imagination.

My hope is that the manufacturing companies will now endeavor to give us a wider range of recordings especially orchestral. And more from our modern composers, and the less hackneyed older classics.

I was extremely interested in the article by Mr. Vories Fisher on the recording of one's favorite works. It seems to me that in spite of the number of excellent orchestras and conductors in the States, that they are behind hand in recording the larger works and the number of them. Some of those which he recommends have already been successfully made by H.M.V. which I have just acquired namely "Finlandia" by by Ronald and the R. A. Orchestra; "Scheherazade" by the Royal Opera House Orchestra with Goossens; also the "Planets" of which No. 4 Jupiter by Coates and the London Symphony Orchestra has been made. Furthermore the H. M. V. have recorded such popular numbers as Debussy's "Prelude a l'apres midi d'une faume," Tchaikowski's B flat minor Piano Concerto," "Leonora Overture," "Enigma Variations," Tchaikowski's "4th" and last but not least Beethoven's immortal "Fifth" and many Wagnerian numbers; all these pieces, of course, electrically recorded.

All this tends to show what a tremendous impulse has been given to the gramophone, and that without doubt, before long we shall have but little to complain of at least as far as list of selections go.

I am quite anxious to commence a society here among the few musical "cranks" somewhat on the lines of similar ones in the States and elsewhere. I should certainly appreciate any suggestions which you might offer, and should you or your readers desire any more news of our musical life in Bermuda I assure you that I should be only too willing to avail myself of the opportunity to do so.

Again please accept my most humble, though hearty congratulations for your most excellent work in this field.

Hamilton, Bermuda. EDWARD YORK.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Fortunately or unfortunately I have been gifted with the sense of absolute pitch, which however valuable in some respects, is a serious disadvantage as far as some records are concerned. As everyone knows, a record must be revolved at the speed at which it was recorded to have the correct pitch. Formerly the Victor Company alone used 78 revolutions per minute and the Columbia and Brunswick 80. But in recent Columbia Masterworks the 78 speed is used, also some very recent Brunswicks. Has a definite change been made without notifying the public?

A standardized 78 speed of course is to be desired, but the change should be carefully explained to the public and some indication made of which class records are in. At just what point in the Columbia list did the change occur? This is an important point to me (and doubtless many others) since I wish my music to be reproduced in correct pitch.

Salt Lake City, Utah. M. S. G.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Can anyone recommend a reproducer for the Cheney phonograph that will increase the tone, similar to the one sold for the old-style Victrolas?

Germantown, Penna. W. G. S.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I wrote to the Okeh Company and had the same experience as your correspondent Mr. Volkmann, but got a very prompt and courteous response from Mr. Mai, enclosing a catalogue.

Can anyone tell me whether the Fonotipia recordings mentioned by H. T. Barnett are obtainable in this country?

Phillips Academy, Andover, Mass. R. H. S. P.

Editor's Note. Fonotipia recordings have been unobtainable except through importation even in England until a month or so ago when the English Parlophone branch began carrying them in stock. We know of no other way they can be obtained here except through importers.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Accustomed to regular business dealings in several lines, I am astonished at some of the conditions in the phonograph world. Is this Okeh Corporation of New York and its Odeon records all a myth—or do they actually exist? Reading several of your reviews of Odeon records, I immediately became anxious to possess them, but so far my most diligent endeavors have been in vain!

I fail to see the logic of pressing all the splendid list of Beethoven, Strauss, etc., works advertised under the Odeon label and then apparently making them impossible to obtain. Personally, I am one of the few who fail to be carried off their feet by all the fireworks, "knock-outs," and the "big noise"—to quote Captain Barnett—of the new recordings and I still prefer the old accoustics of the incomparable tone that now seems gone forever. And yet, I find it easier to import records from Italy or France than to obtain Odeons in this country. Must we be forced to send abroad for the original Parlophone pressings?

The inconvenience caused does not trouble me so much as the thought of the sheer inefficiency of the matter! I fail to see any common sense or business to this company's policy. They have beautiful records—and they are impossible to obtain!

Spokane, Wash. J. S. H.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I have been reading some of the reviews of the new Okeh dance recordings made under the direction of Mr. Hibbard and a recent opportunity to hear one of these records convinced me that you have hardly given them credit enough! I never took the Okehs very seriously before, but this record was one of the finest dance disks I have ever heard. But I seem unable to purchase any of these dance and novelty Okehs here in Boston. Doesn't any dealer have enough business sense to carry them?

South Boston, Mass. C. T.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

We have been unable to obtain the following list of Columbia records anywhere in our vicinity, or from the Columbia Phonograph Co.

A-5281, Fremstead—Lohengrin; A-5521, Fremstead—Don Carlos; 1451 Die Walkure; A-1505, Mignon; A-2076, Goritz—Spielmannsleben; A-5835, Sembach—Lohengrin; A-5842, Siegfried; A-5889, Lohengrin; 48741, Lazaro—La Boheme; and A-5202, Mardones—La Juive.

Los Angeles, Calif. LESLIE H. ELY.

Editor's Note. These records have been withdrawn from the Columbia Company's catalogue and are impossible to obtain on the market today. Can any of our readers assist Mr. Ely to locate them?

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I am in receipt of the four issues of the PHONOGRAPH MONTHLY REVIEW for which many thanks. I am very glad that you have started this journal for it will help us a great deal who buy records. I possess a good many American Columbia which unfortunately are sold no more in India. The H.M.V. have their own factory in Calcutta and so they have the monopoly. The London Columbia have their Indian agency at Calcutta, but do not keep all the records in stock. The majority of the records sold in India are the H.M.V. Indian Music Records which no other Company manufactures.

I enclose herein cuttings from Bombay newspapers which will no doubt interest you. It was a great surprise to hear of Mr. J. Heifetz coming to Bombay and though he only gave three concerts the whole theatre was booked in advance. Mr. Borrisoff and Mr. Mirovitch preceeded him and they got too a splendid ovation from the public. I now trust that great musicians will now stop at Bombay on their way and give concerts. There is a rumor that Madame Alma Gluck, Mr. Mischa Elman and Mr. E. Zimbalist will also be visiting Bombay shortly, I hope they really do.

Wishing the "PHONOGRAPH" every success!

Bombay, India. M. R. BHARUCHA.

Editor's Note. Mr. Bharucha kindly sent us some very interesting clippings from Bombay newspapers reviewing the concerts he mentions. This letter and the one from Mr. Fukaya in last month's issue give a vivid illustration of the work the phonograph is doing in paving the way for actual concerts of famous artists in distant lands.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The PHONOGRAPH MONTHLY REVIEW has been valuable to many in so many ways that perhaps I may be permitted to make a suggestion for the further extension of its value. I refer specifically to the publishing of advance information about record releases. As you probably know, magazines dealing with books print advance information as a matter of course, particularly of the big spring and fall releases. Theatrical and moving picture magazines also give their readers advance news of the plays and movies in the process of preparation.

Recently I went to considerable expense and effort to import several English H.M.V. and Columbia recordings. Be-

fore I had received the last of them, I was surprised to learn that they were being made available in this country in the American re-pressings. (The H.M.V. Tchaikowsky piano concerto and the Siegfried Death Music are two examples.) Of course, I am delighted to learn these recordings are obtainable here and they are so good that I hardly begrudge the time and money they cost me, but, as one can readily see, a little advance information would have saved me—and the many others in a similar predicament—all the unnecessary bother and cost.

Of course I realize the magazine is not to blame, particularly as it has repeatedly warned us that foreign recordings are sure to be made available here shortly. Besides, I am well aware of the present policy of the recording companies and the "hocus-pocus" mystery with which they surround their plans for the future. But is such a policy either wise or necessary? At the time I write probably Mr. Stowkowski is recording some big, new orchestral works with the Philadelphia Orchestra for Victor and perhaps Mr. Grainger is making another of his incomparable piano works for Columbia. Now, what harm would it do if both companies gave the public through your pages a little idea of what specific works were being made? How could any other company duplicate Mr. Stokowski and his orchestra or any other company duplicate Mr. Grainger and the Columbia piano recording? The fear of another company's slipping in ahead on a big "scoop" seems to me utterly unfounded.

I should remember, certainly, that these test recordings may not be passed for issue, but even so, why not announce them as soon as they are passed? Or at least, announce the works of the affiliated companies which are to be re-pressed. For example, is Victor going to issue the Schubert Trio which has made such a sensation in England, or the Ride of the Valkyries, or the new Ninth Symphony, etc.? And is Columbia going to re-press Mozart's Bassoon Concerto, the Rienzi overture conducted by Bruno Walter, Hamilton Harty's With the Wild Geese, etc. Or are we ever going to have a chance to get the Vaughn-Williams London Symphony here? Or the English Vocalions? I could go on endlessly.

I trust that you may be able to convince the companies of the wisdom of issuing advance information. No greater good could be done for the convenience of record buyers than the publication of such material. The advance reports of the Beethoven Centennial releases we were favored with give a vivid illustration of the value the magazine can be along such lines.

Chicago, Ill. "CHICAGO ENTHUSIAST."

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I see with pleasure the mysterious "Mr. Harrolds" on deck again in the April issue. He always has something of real importance to say and I hope to read much more from his pen in your pages.

His attitude toward a give-and-take attitude between Britain and America seems a very sensible one to take. There is no denying the importance of what Britain has done and is doing, but it it intensely aggravating to see all our best efforts scarcely noticed, not to say appreciated.

One thing in particular annoys me, the sublime indifference of many Britishers to works obtainable only in this country and which are greeted with unanimous approval. For example, the Brahms F minor Sonata by Percy Grainger for Victor, the Creatore Pagliacci and other band records for Victor, the Brunswick-Toscanini Midsummer Night's Dream Scherzo, etc., etc. I should think that a man like Captain Barnett who is so enthusiastic about the Grainger Chopin Sonata wouldn't rest until he had obtained a set of the Brahms, which is as far ahead of the Chopin as that is of everything else. Or Mr. Chislett, the British Band expert, how can he compare English and American bands until he has heard the best we can produce—the Creatore releases. Then again all the fuss over the recent choral releases in Britain is not undeserved by any means. I have heard several of these records and they are fine. But when one begins to talk about choral recording, until he has heard some of the recent Victor records of the Russian Symphonic Choir, etc.

I like the magazine's willingness to get the British recordings that are not issued here, in order to have a fair basis of comparison and I only wish that across the water they would show as much interest and fair-mindedness.

Philadelphia, Penna. ED. SCHULTZ.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

First of all let me congratulate you on the excellence of each issue of your new publication, and if I have a suggestion to offer it is that more space be devoted to the reviews of new records.

I can't help thinking that the gramophone trade in America has not progressed of late at anywhere near the same rate as it has done in this country. Today we have a far greater choice of complete works in recorded form, some of which eventually reach the American market. Several of the best of recent Victor recordings are available over here and in the case of the orchestral works in a lower price category. On the other hand some of our plum label H.M.V. (equivalent to Victor black label) are issued by Victor in the new red seal class. The only new issues of Victor not listed here I have of what I consider to be of outstanding merit, are Mengelberg's "A Victory Ball," Tibbett's "Pagliacci-Prologue" and Werrenrath's "Boots." Now this is a complete reversal of the order of things of a few years ago when the Victor standard was decidedly higher than our H.M.V. Since the advent of the new electrical (Orthophonic) recording we have available records of many of the principal organs in the country, the leading choral organizations and the marvellous operatic records taken at the actual performances at the Royal Opera, Covent Garden. Yes, I think I am right in saying that gramophonically speaking America must wake up.

Uxbridge, England. MOORE ORR.

Editor's Note. The above two letters well illustrate two very contrasting ways of looking at the same situation. We should suggest to Mr. Orr, however, that the events of the last few months have changed conditions a good deal from those he describes. In the matter of price, the re-pressings of H.M.V. works in the Victor catalogue was formerly under the blue label, but the new red seal class sells for exactly the same price, $1.50. *The difference in price in the two countries is consequently negligible. Mr. Orr is right in saying that there was a time when the phonograph industry did not progress as fast here as it should, but that time is fortunately well past, as we are confident the contents of his magazine indicate.*

Both countries can learn from each other and both should appreciate each other's best efforts. Now that recordings are released almost simultaneously both here and in England, both countries are given the opportunity to learn what the other is doing; such a state of affairs is what we have always been waiting for.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

A unique feature of the Music Department of the Springfield City Library is a collection of phonograph records, which now numbers over 500 records. Whereas some few libraries in the country have such collections and in some instances circulate the records to clubs and various organizations, Springfield, so far as known, is the only library which circulates them freely to individuals in the same manner as books.

When the project was first started in 1923 it was in the nature of an experiment to determine if records could be lent in this way without too frequent damage. There is now no longer doubt as to the feasibility of the plan. An amusing incident which at the time attracted not only local attention but comment as well from the Boston press was that the first record to be broken was not at the hands of the public but by the librarian himself—a loss which he promptly made good. In case records are broken they must, of course be paid for, and for such damage as scratches charge of 25 cents each is made. Last year the circulation of records amounted to 10,290, an average of more than 20 times for each record—an amazing number in view of the fact that no dance or jazz music is included. While the old masters are well represented many of the more modern composers also are included.

"Not only has the Music Department served to increase musical appreciation but also, we believe, stimulated business for the local music dealers," said Miss C. Mabel Saunders, who is in charge of the collection. "People who come in sometimes remark, 'Oh I didn't know you had a record collection.' And of course it works the other way around, our records helping to sell duplicate records. As they are circulated for only a week at a time, people often take them out for the purpose of selecting records for purchase.

"It frequently happens that visiting musicians take out records for the purpose of refreshing their memory as to how other artists have rendered certain pieces. In every way possible we try to co-operate with local musical events,

buying records and scores of the selections that are to be given, so that the public will have the opportunity of familiarizing themselves with the music. In the case of Symphony Orchestra programs concerts the musical numbers which can be had at the City Library are marked on the program."

Started as far back as 1903 with only a small collection of musical scores, the library today has a remarkably extensive music department including more than 5,000 music scores, about 6,000 separate pieces of music and between 2,000 and 3,000 books about music. A number of gifts have been recently received to add to this collection, the most valuable being made by the Tuesday Morning Music Club which has presented their entire library—a collection of more than 2,000 volumes which has been gathering for the past 25 years and includes songs in both solo and chorus form and music for the piano and strings. With these additions the City Library, it is believed, will have one of the largest collections of music scores in any public library in the United States. The circulation of scores last year numbered more than 12,300.

The fact that the library has been able to build up so comprehensive a Music Department is largely due to an endowment fund bequeathed in 1909 by James Rumrill as a memorial to his sister to be known as the Grace Rumrill Department of Music. Also many generous gifts have been made by citizens interested in musical development.

(MRS.) SARAH ALISON MAXWELL.

Springfield, Mass.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Dear Sir: I am glad to be able to help in a small way your correspondent in the February issue who collects records of famous pianists. Walter Gieseking makes records for the Homocord Company in Germany. I don't know just how many he has made but I have two: Bach "Partita" B-Dur (B.8423) and the Ravel "Jeux d'eau" and the Debussy "Reflets dans l'eau" (B.8446). These records were procured from Mr. B. M. Mai in Chicago.

VORIES FISHER.

Chicago, Ill.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Dear Sir: Just a message from this corner of the earth to let you know how much The Review is appreciated.

Brazilian phonograph enthusiasts are to be considered lucky, as in this city the dealers seem to be wide awake, and all the latest types of talking machines, such as the Viva-tonal Columbia, Victrola Orthophonic, New Reproducing Sonora, the German "Ultraphone," etc., are to be found on display in a complete range of styles.

As to records, we have Polydor, Victrola, both English and American Columbia, as well as a number of lesser known makes. It would seem they are put on sale very soon after being launched on the home market. This is good, considering the distance they have to travel and the delays occurring in the Customs House.

There is a local factory, where records typical of the country are made. Some of these are very interesting, but are not exported to other countries.

One of the better class newspapers, in its Sunday edition, maintains a phonograph section, which I find very interesting.

Radio broadcasting being very limited, and with comparatively few friends, my phonograph proves a real pal.

Most of my knowledge of music I can attribute to it. You can imagine the pleasure I had going to hear the London String Quartet recently, backed up by the familiarity I had with them through their records.

I am one of those who are "musically hungry" and I find your review a great help in moulding my tastes and helping me in the choice of good records.

Wishing you and your staff my sincere congratulations, and trusting you will keep up the good work,

Yours very truly,

EDMUND HARVEY.

Rio Janeiro, Brazil.

Phonograph Society Reports

New York Phonograph Society

The second meeting of the New York Phonograph Society was held on March 7th, in the Art Center, 65 East 56th St. It was decided by vote at this meeting to make the Art Center (in as far as possible) the permanent home of the Society. The various programmes to be presented from time to time were discussed, and it was decided by vote that they should be composed of mostly European recordings. The programme of the evening included:

St Matthew Passion: Final Chorus—Westminster Abbey Choir
Three Idylls (Frank Bridge)—London String Quartet.
Variations Symphonic (Franck)—De Greef and Symphony. Orchestra.
Ragtime (Stravinsky)—Piano solo by M. Meyer.
Im Treibhaus (Wagner)—Frieda Leider.
Three Songs by Richard Strauss sung by H. Schlusnus.

This programme was selected by a vote, a policy the New York Society has adopted.

The third meeting of the Society occured on March 21st. A circular to be used for publicity work for the Society was read by the Secretary to the members. This meeting, arriving at the beginning of Beethoven week, brought forth an all Beethoven programme. The selections were chosen from the various companies. Great enthusiasm was shown over the "Eroica" movements played from the Coates set issued by the Victor.

The fourth meeting of the New York Phonograph Society was held on April 4th. The programme presented (selected from vote) proved very interesting. The Secretary was pleased to announce at the end of the meeting that an average of five new members arrived at each meting, and that to date all visitors had automatically become members. The programme included:

Macbeth—Tone Poem by Richard Strauss.
Brigg Fair—Frederick Delius.
Four Duparc Songs:
  Invitation au voyage—M. Friant.
  Soupir—M. Friant.
  Extase—M. Panzera.
  Lamento—M. Panzera.
London Symphony (Vaughn-Williams) 1st and 3rd Movements—London Symphony Orchestra.
Night on Bare Mountain (Moussorgsky)—Polydor Records.

INVITATION

A Phonograph Society has been formed in New York City. It meets on the first and third Monday of each month at 8.15 P.M. in the Art Center, 65 East 56th St. It is a neutral organization supported by the general public. Anyone is welcome to attend a meeting and bring friends The nominal fee of one dollar is paid monthly by each member to defray expenses. All people interested in better music on the phonograph are eligible to membership.

The aims of the Society are:

1. To bring together those interested in recorded music, for the mutual interchange of ideas and friendly discussions.
2. To present domestic and foreign recordings of the various companies to its members at each meeting, in the form of a programme. The society is strictly non-partisan toward the companies where merchandise is concerned.
3. To encourage importation of desirable records which are unobtainable in the markets of this country, in order to stimulate the American companies into placing similar records at our disposal.
4. To encourage the general public to support recorded music. Everyone interested in the better type of music available on records today wishes a more comprehensive list from which to choose the music that he desires. As individual suggestions to the various manufacturers are, as a rule, inefficacious, and as only through public demand can this condition be realized, we, as a group, hope to stimulate the public, who are the only ones who can better conditions.

PETER HUGH REED, *Secretary.*

The Phonograph Art Society of Chicago

The March meeting of the Phonograph Art Society was combined with that of the Chicago Gramophone Society at the suggestion of the President, William Braid White. A report of the meeting will be submitted by the Secretary of the Chicago Gramophone Society.

Meetings of the Phonograph Art Society will be discontinued for the present and will be resumed again in the fall.

The Phonograph Art Society is greatly indebted to Mr. F. N. Sard, Director of the Beethoven Centennial Committee, for valuable and interesting literature on the subject of the life and works of the great composer. The society is also indebted to Mr. Sard, for a most valuable and interesting record, by Walter Damrosch, who gives a vivid description of the Funeral March from the Eroica Symphony. The record is most interesting in many ways, particularly so for the fact that it gives us an intimate touch of the world famous conductor and musician, Walter Damrosch. His voice records well, his diction is splendid and the recording of the piano excellent.

GEORGE W. OMAN, *Secretary.*

Minneapolis Phonograph Society

The Minneapolis Phonograph Society took cognizance of the One Hundredth Beethoven Anniversary and called for a special all-Beethoven meeting of members in the show rooms of the Foster & Waldo music store on March 22. The meeting brought out an enthusiastic group, and an address by Dr. Kenneth E. Britzius, president of the society, touching on several phases of the great composer's work, proved of more than ordinary interest.

The program was arranged with the idea of giving hearers a brief resume of all the forms in which Beethoven worked and excelled. With that objective in view, the concert was opened with the stirring Coriolan Overture, conducted by Willem Mengelberg, which exploited a heavy and majestic bass.

Sir Thomas Beecham's altogether excellent version of the Second Symphony followed, after which was played the "Pathetique" Sonata, by William Murdoch, the famous fugue from the third Rasoumowsky quartet, played by the Lener String Quartet, and the last movement of the posthumous quartet, opus 135, again by the Lener group.

To close the concert, the society played the interesting and instructive exposition, by Walter Damrosch, of the Funeral March from the Eroica symphony, which Mr. Frederick N. Sard of the Columbia Phonograph Company, so kindly sent.

Dr. Britzius' address was as follows:

"The most common approach to Beethoven has been the historical one. But, interesting as is the fact that he came after Haydn and Mozart and that he fully used existing musical forms, this in itself does not explain why he is considered the greatest mind in music, ranked with the titans of other arts, such as Michael Angelo and Shakespeare. This greatness is to be found only in his music, where Beethoven has, like Shakespeare, encompassed the whole of life. Every mood—tragedy, satire, humor, melancholy—can be found in his music.

"The mood of melancholy, one which usually is thought quite foreign to Beethoven's nature, is thoroughly explored in his works. In one movement, the largo of the third piano sonata, Op. 10, he is said to mirror every phase of melancholy and is, in fact, more precise and penetrating than that master of melancholy, Tchaikowsky. Complete works, such as the Second Symphony, contain an astonishing range of emotion; and one work, the Diabelli variations, seem to contain every emotion possible to man.

"It can easily be seen then that the most important constituent in Beethoven's music is the poetic idea. And it is this poetic idea which must be expressed by the interpreting artist in order to give us the true Beethoven. It can easily be buried in a heavy, soggy reading (I feel that Sir George Henschel errs somewhat in this respect in his recorded version of the first symphony), or it can be distorted beyond recognition in a sensuous and rhapsodic reading, such as Levitzky gave us in his performance of the Appassionata a few years ago at the University, a performance in which Beethoven sounded more like Ravel!

"Beethoven himself was very careful in working out a certain idea, which is particularly shown in his careful choice of keys. He once declared that his compositions "were inspired by moods which the poet translates into words and I into music." He felt, for instance, that he had expressed in his piano sonatas Op 31, No. 2 and Op. 57 (the Appassionata) much the same idea that Shakespeare had expressed in the Tempest.

"It is interesting to note Beethoven's method of developing an idea. Usually he would try it first on the piano, then develop it for the larger public in his symphonies, and finally in its most thoroughly refined form express it in the string quartet. The C minor Pathetique sonata first expresses the 'C minor idea' which was to fully flower ten years later in the fifth symphony, when it was abandoned.

"One more point. While this shift from one medium to another was going on, a definite progression of the type of poetical idea is discernible, a departure from a completely developed idea to work at the fuller expression of another. A general curve may be plotted of tht change the poetical idea experienced during Beethoven's life. First he was concerned with the joy of romance of youth, then with the vigor and struggle of manhood (Fifth Symphony, Appassionata and Waldstein Sonata), later he adopted a more objective view of life (Seventh Symphony, the apotheosis of rhythm, and the light-hearted Eighth) and finally with philosophic understanding, in the works of the final period. In the latter he no longer sings with the carefree joy of youth, nor is concerned with the amorous and melancholy moods, nor feels the necessity of vigorous combat, nor laughs at the world, but rises above all this in rich contemplation, creating music which is, truly, beyond good and evil."

JOHN F. SHERMAN, *Secretary.*

Chicago Gramophone Society

The regular monthly meeting of the Chicago Gramophone Society was held on March 24, 1927, at Lyon and Healy Concert Hall. The meeting, which was devoted to the commemoration of the death of Beethoven, was held in conjunction with the Chicago Phonograph Art Society.

Mr. Vories Fisher, president of the Chicago Gramophone Society, gave a talk on the improvement in Beethoven's

The Traveller . . . . needs a guide
The Exporter . . . . needs
The International Directory of Music Trades
MUSIQUE -- ADDRESSES -- UNIVERSEL
60.000 Firms in a single volume
CLASSIFIED
1° by countries and towns (alphabetically),
2° by branches,
3° in a general register.
All indications are given in the language of each country.
Technical Dictionary in 5 Languages
An advertisement in the 1927/28 edition now in preparation will bring you orders.
MUSIQUE - ADDRESSES - UNIVERSEL
15 rue de Madrid — Paris

orchestral records under the new method of recording. This talk was illustrated by the Fourth Movement of the Second Symphony, the Fourth Movement of the Fourth Symphony, the Third and Fourth Movements of the Fifth Symphony and the Second Movement of the Eighth Symphony, Columbia records being used. The Society then listened to Dr. Damrosch's recorded talk on the Second Movement of the Third Symphony, which record was given to the Society by the Columbia Phonograph Company. The record, of course, proved to be of unusual interest. Mr. Robert Pollock then gave a talk on Beethoven's quartets, bringing out the development of Beethoven's genius in this field. His talk was illustrated by the scherzo of Op. 18, No. 2, the scherzo of Op. 59, No. 2, both Columbia recordings, and Op. 135, Victor recording.

L. J. HARRIS, *Secretary.*

Providence Phonograph Society

The Providence Phonograph Society had a very interesting meeting on Monday evening, March 21. The dealers had supplied one of the new Automatic Orthophonic Victrolas for a demonstration. This ingenious machine will work quite successfully for dance music programs, but unfortunately it plays only one side of the record, necessitating for a continuous performance of any of the larger works two sets of records. Its inability to handle at the same time both ten and twelve inch records is also a handicap.

Our program was made up chiefly of the new releases. One of the best of these was the Walter Damrosch record of the Funeral March from the "Eroica" Symphony, a gift from the Beethoven Centennial Committee, sponsored by the Columbia Phonograph Company. The new Victor records of the Siegfried Funeral March, and especially the Philadelphia Symphony's superb records of the Rienzi Overture and Goetterdaemmerung Finale aroused particular enthusiasm.

A part of the excellent address of Professor D. G. Mason for the Beethoven Centennial was read aloud.

At the end of the program a very interesting comparison in recorded music was made. The new Paderewski record of the Chopin E major Etude was played on the Panatrope, and just afterwards on the Welte-Mignon reproducing piano with the same artist. Then the Debussy Reverie was played on the Welte-Mignon and later on the Skinner automatic organ.

Three new members were enrolled.

A. P. DEWEESE, *Secretary.*

Phonograph Activities

300 Grosvenor Ave.,
Westmount, Montreal,
P. Q., Canada,
April 9, 1927.

EDITOR, PHONOGRAPH MONTHLY REVIEW,
DEAR SIR:

I am very desirous of forming a Phonograph Society in Montreal and in this connection I wish to write to you for your advice, which according to your most excellent journal, you are willing to offer.

We in Canada are not yet blessed with the their way into the American lists. For example, multitude of recordings that are now finding of all the Victor Beethoven recordings issued in the U. S. A., only the C minor (5th) Symphony has been issued here, and the Montreal Factory informs me that they may issue another set in two or three months time. But if we can establish a few societies here, we shall not only benefit ourselves, but it may be possible that it will influence the companies in issuing all the masterwork sets as they appear in the U. S. A.

I have just received a shipment of Vocalion Records from England. Generally speaking, I have been very disappointed with electric vocal records, with one or two exceptions, but I can safely say, as my own honest opinion, that the Vocalion (English) Electric vocal records are absolutely successful. That is of course from a recording standard. In buying records in the past, I have bought for quality of tone first and interpretation second. Of course, if the interpretation was very poor, I would not buy. As example of what I mean, under the old process, Vocalion, Columbia, H. M. V. and Victor issued Schubert's Unfinished Symphony (I have not heard the old German recordings) under the old mechanical process, of which Victor alone was complete. Of the lot, Columbia produced the best interpretation of the music, but its recording was very rough and uneven. Vocalion gave a good sound interpretation, but its tone quality and recording were by far the best of the lot, even allowing that certain instruments did not come through. But I would rather an instrument did not come through as strong as it should, providing that what does come through is sweet, than that it should come through and be rough or harsh. Hence my choice of the Vocalion of the mechanical sets. I am waiting for an electrical set, a little better than the new Columbia set.

In closing, would it be possible to have a list of your Montreal Subscribers. If so, I could get in touch with them, in regard to a phonograph Society.

Wishing you all prosperity, Sincerely,
(Signed) BEDFORD R. THAEKER.

THE PHONOGRAPH SOCIETY MOVEMENT

Enthusiasts, interested in the rapidly-growing Phonograph Society Movement, may write to the Editorial Department, PHONOGRAPH MONTHLY REVIEW, 64 Hyde Park Avenue, Boston, Mass., for advice and assistance in the formation and maintenance of societies, and the preparation of programs.

Arrangements may be made to obtain demonstration records as a loan from the leading recording companies who have assured us their heartiest co-operation.

On pages 353, 354 and 355 of this issue are printed the reports of the activities and plans of the Societies already established. The work they are doing is of inestimable value to the cause of fine recorded music.

Can your community afford to be without a Phonograph Society? There are undoubtedly many enthusiasts in your neighborhood who would be glad to join the movement.

Write in to us for information and assistance.

Analytical Notes and Reviews

BY OUR STAFF CRITICS

General Review

THE prophecy we made some months ago that all standard works would be issued both here and abroad almost simultaneously is more and more approaching fulfilment. For instance, this last month the Philadelphia recording of the Tchaikowsky Nut-Cracker Suite, directed by Dr. Stokowski for Victor was issued in England under the H. M. V. label, not much more than a month after its release here. This month five major works are issued by Victor, released in England for the most part scarcely a month before.

In looking over the foreign catalogues, supplements, and announcements for the last month, however, we notice a number of works not yet released here. Some of these are undoubtedly scheduled for issue shortly; others perhaps may never be issued here. In any case it is interesting to note what is being made available across the water.

Inasmuch as the Okeh Phonograph Corporation is shortly to issue some electrically recorded Odeon works, the current issues of the Parlophone Company are of special interest. George Szell, a newcomer to the ranks of recording conductors has directed a version of the Fourth Beethoven Piano Concerto with Karol Szreter as the soloist and also conducted a four-part recording of the Third Leonora Overture. Siegfried Wagner continues his list of his father's works with a Parsival Good Friday Spell; Dr. Mörike does a complete Nut-Cracker Suite; and in addition there are new releases of Smetana's Bartered Bride Overture and the Weber Invitation to the Waltz.

In the Polydor lists are new recordings of Death and Transfiguration, and the Intermezzo from Le Bourgois Gentilhomme, and the Rosenkavalier Waltzes. The first-named is reported exceptionally brilliant; it is made under the composer's direction. Strauss has also conducted a new version of the Jupiter Symphony. The Polydor Wagnerian series is continued by Max von Schillings with The Magic Fire Music and the Entrance into Walhalla and by Leo Blech with choral excerpts from Die Meistersinger. For modern works there are records of the Nuages and Fetes from Debussy's Three Nocturnes, and for contrast the German Dances of Schubert have also been recorded (Heger and the Berlin State Opera House Orchestra). Also the 2nd Peer Gynt Suite (Blech).

The English Columbia Company, beside the recent Mozart Bassoon Concert and Harty's With the Wild Geese (mentioned in the article on the Halle Orchestra) has put out new Rienzi and Flying Dutchman overtures by Bruno Walter and Dvorak's Slavonic Dances by Sir Dan Godfrey (the latter well remembered by his great reading of the London Symphony of Vaughn-Williams).

In the H. M. V. lists the majority of the large works are appearing currently in the Victor labelling, but as yet we have not had the Mendelssohn Violin Concerto (Kreisler and the Berlin State Opera House Orchestra), the re-recording of the Enigma Variations by Sir Edward Elgar, the Overture to Prince Igor (Coates), or the great choral records of Mozart's Requiem, hailed abroad as some of the greatest contributions ever made to recorded music. These and the excerpts from Bach's Mass in B minor and St. Matthew Passion issued some months ago should be made available here soon, where as yet our fine choral issues are distinguished by quality rather than numbers.

Also to be mentioned are the Velvet Face issue of the Roman Carneval Overture of Berlioz and the Vocalion excerpts from Strawinsky's Fire Bird, the Weber Oberon Overture and the Erik Coates Summer Days Suite.

Word comes from Chicago that a special group of five records of the Chicago Symphony have been issued by the Victor Company for that city alone. One of these, Handel's Largo and Elgar's 1st Pomp and Circumstance March has been heard at the Studio for review and will be found mentioned in the group of last-minute works "Too Late for Classification."

We trust that enthusiasts will not let these records slip by unnoticed, for if they are all up to the standard of the one heard, the group will be a notable contribution to any record library. It is very interesting and instructive comparison to hear both Elgar's own version of the 1st Pomp and Circumstance March, recently issued by Victor, and then hear Stock's. We don't wish to be dogmatic, but we cannot help but think the American recording is by far the superior. We advise all our readers to compare these records themselves and then decide whether or not they agree with us.

Among the other numbers in the group is Dvorak's Slavonic Dance No. 8, the overture to Mignon and the prelude to Die Meistersingers. We hope that they will all be made available throughout the country in a general release, particularly the Wagner recording, as no adequate version of the great Meistersinger prelude is available here today, since the acoustically recorded version by Coates was withdrawn feom the Victor catalogue.

Speaking of Coates, R. D. D. and I are spending considerable time arguing over the merits of his Tannhauser Overture issued this month. R. D. D., who is a dyed-in-the-wool Coates man,

maintains that this new version is easily the best to date. I agree that it has several fine points, but as a whole it is Coates' Tannhauser Overture and not Wagner's! Of course, as long as the "knock-out" recordings are in vogue we must expect such versions. I cling to the recent Mengelberg-Columbia records of this overture.

The same thing is true in the case of the two electrical versions of Beethoven's Ninth, by Weingartner for Columbia and Coates for Victor. I don't lose sight of the fact that Weingartner is not all that could be desired as a Beethoven conductor, still I believe his Columbia set is superior to the version of Coates. The latest recordings of the latter impress one with the thought that he is balancing precariously on a seventeenth floor window sill, always just on the point of falling and always saving himself just in time. In his recorded performances he pushes every climax to the very limit, just managing to save himself from going beyond it. I agree with a recent correspondent that on some of these "knock-out" recordings the labeling would be more correct if it read "Beethoven's Symphony—Coates' version"; acknowledging the fact that the virtuoso conductor was fully as responsible for the work as the composer himself—if not more so!

I have greatly enjoyed the new Tchaikowsky Piano Concerto, played by Mark Hambourg, the first electrical piano concerto to be made available in this country, proving again the merits of the new process. The same praise can be given to the Beethoven violin concerto also. Of course, nobody should miss the Schubert Trio—it is simply wonderful beyond the power of mere words to describe it. The other special Victor releases, the Brahms Quintet and the Dvorak Quartet, are also to be listed as works "not to be missed." A group of uniformly high standard and interest!

This month we have received some Homocord records, the first ones to be electrically recorded by this company; through Mr. B. M. Mai of Chicago they have been made available in this country. From an interpretative standpoint some of them are very representative of the old German style in conducting, especially the Prelude to the Third Act of Lohengrin, the best of the group, but the recording itself is a little rough yet. Evidently they have not yet mastered the electrical process and are in the same position that the American Companies were in when they first began to record by the new methods. The works are uneven, varying from the very good Lohengrin Prelude to the very poor string quartet recordings. From a German correspondent we hear that the current releases of Homocord Electros show a decided improvement and so we are eagerly awaiting the new shipments which Mr. Mai informs us are on the way to this country. Of course, it is only a question of time before the German companies have learned the secrets of the new process and completely mastered its many difficult problems.

Importers of foreign records will be glad to learn of two new firms entering this important field. Mr. C. M. Sypher, Room 201, 246 *Fulton Street, Brooklyn, N. Y., whose advertisement appears in this issue, is a phonograph enthusiast of many years' standing and therefore in a position to assist prospective buyers with sound musical and phonographic advice. He is a charter member of the New York Phonograph Society and owner of one of the largest record collections in this country if not in the world. I know him personally and can vouch for the fact that he is capable and reliable in every respect. He has our heartiest endorsement.*

The other new concern is the International Record Bureau which is now in the process of organization. Undoubtedly there will be some important announcements by them in the very near future.

The entering into the importing field of these two new concerns is significant proof of the growth of interest in the phonograph during the last few months. We also take pleasure in calling our readers' attention to the important letter from Mr. Bedford R. Thaeker of Montreal under the heading "Phonograph Activities" elsewhere in this issue. Since the improvements in both instruments and records, the phonograph at last seems to be finding the favor it richly deserves and there is apparently no limit to the progress and rapid advances being made on every side.

Our most gracious thanks are due to the Victor Talking Machine Company for the new Victor Electrola which they so kindly sent to the Studio, taking the place of the spring driven Credenza Orthophonic. Also to the Columbia Phonograph Company for the new electric motor driven Viva-Tonal Columbia instrument replacing the spring driven model. In due time we shall be glad to give our readers our full opinion of these new machines.

The Brunswick Cortez Model (Prismatone) of which we spoke in our February issue has won the heart of every one connected with the Studio. It was the unanimous vote of the entire Staff that the following letter be sent to the Brunswick Company's New England Branch Manager, Mr. Harry L. Spencer.

"My Dear Mr. Spencer:

"Perhaps you will remember that after we received the Cortez model Brunswick instrument at the Studio I told you that you would receive a frank and honest statement of our opinion of it after we had given it a thorough test and trial.

"In our February issue we declared it to be the best instrument of all those at the Studio for the new orchestral records, but now, after further trial of the most severe sort (we have oftentimes played 60 *or more records in one day on it—vocal, instrumental, dance, orchestral, etc.), I take the greatest pleasure in informing you that I and every member of our Staff agree in considering it by far the best all-round instrument of all five at the Studio today!*

"This is no hasty conclusion, but a well considered decision reached after over sixty days testing the machine under every possible condition.

"Such a testimonial has been given to no other machine by us and we doubt whether it will ever be possible to do so.

"We are so sure of the conclusiveness of our estimation of its merits that you are at full liberty to use this letter for any purpose you may desire.

"With kindest personal regards, as always, . . .
Sincerely yours,
"The Phonograph Publishing Company, Inc.,
(Signed) Axel B. Johnson."

From Mr. Spencer, we received the following reply:

"Dear Mr. Johnson:

"I wish to acknowledge receipt of your letter of the 12th inst. and I am pleased to receive your wonderful letter coming as it does unsolicited and unprejudiced.

"It is the earnest desire and ambition of the Brunswick-Balke-Collender Company to place on the market the finest reproducing instrument that human skill can procure. This is also true of our records where neither time nor expense is considered.

"Our record of achievement in the past few years shows that we have progressed farther than any of our worthy competitors and I know that with the coming years an even higher standard will be attained.

"With kindest personal regards,
"Sincerely yours,
"The Brunswick-Balke-Collender Co.,
"(Signed) Harry L. Spencer."

It is a pleasure to give such a testimonial as we have given above. Of course, it must be remembered that we don't know what already may be on the way to us (two concerns, one foreign, have notified us of new and improved instruments sent to us) and that we can give our opinions on all the machines that we have had in the Studio already for months of careful and thorough test. Our opinion seems to be at a premium! Well, we are here to serve our readers and shall always endeavor to tell the truth and nothing but the truth, regardless of whom may be hurt and whom may be praised. One thing that American phonograph enthusiasts may rejoice in is that the domestic companies all as one have declared themselves willing to let their products stand on their own merits.

We have deferred our article on sound boxes and other accessories until the June number. We have just received a new sound box from one of the American Companies that we wish to include and moreover, the Survey Number is certainly the most appropriate place for such a comparative study.

Speaking about the next two issues, I wish to ask all of our friends to take special interest in these numbers as they will mean much to the entire movement. Let us have your opinion pro or con on any subject of current or general interest. As we stated in our very first issue, the mission of our magazine is to be a true clearing house for finding and ideas, the result of the co-operative work of many minds.

Axel B. Johnson.

Leo Reisman and his Hotel Brunswick Dance Orchestra
Exclusive COLUMBIA Artists

Leo Reisman and his Hotel Brunswick Dance Orchestra (Exclusive Columbia Artists) have earned an enviable reputation among the leading dance orchestras of today. Authorities on orchestration and modern music like the composers Milhaud and Casella have testified to their amazement at the unusual effects Reisman attains and to the outstanding merit of his performances. Popular as he and his orchestra are "in person" and over the radio, it is beyond a doubt their splendid Columbia recordings which have made them so widely known and admired.

Those who profess to despise "jazz" should listen to this organization—in individual and ensemble performance, introduction of unusual yet not over-done effects, and in perfection of interpretation it deserves high commendation.

Orchestral

VICTOR 9055-8—Tchaikowsky: Concerto No. 1, (B flat minor) for Piano and Orchestra, 4 D12s, Alb. $6.00. Played by Mark Hambourg and the Royal Albert Hall Orchestra conducted by Sir Landon Ronald.

At last, this familiar concerto is made available in this country, the first electrically recorded piano concerto to be issued here. For a long time the Vocalion version with Sapellnikoff as the soloist (Vocalion A 0259-62) was the only version of this work; undoubtedly it will still retain considerable attraction, since Sapellnikoff was one of the first to bring out the concerto in the concert hall, but of course as far as the actual recording goes, the old set stands no comparison with the new one. The Victor version is fortunate too in having Hambourg as solist. Although we are well familiar with his high reputation here, there has been little opportunity to hear him in person and consquently the records will be the more desired.

Tchaikowsky's B flat minor concerto is widely played; at moments it possesses uncanny breadth and epic strength and at others it dips helplessly into the mediocre and banal. Rubinstein, on first hearing it played (by the composer himself on Christmas Eve, 1874) thought it to be utterly worthless, bad, trivial, vulgar, this theme stolen from so and so, that one from some one else. Tchaikowsky was heart-broken, but with real courage refused to make a single change, not revising until the second edition was to be published. The public agreed with the composer, not Rubinstein and every adequate performance of the concerto today invariably "brings down the house."

The chief theme of the first Allegro is supposed to be a tune sung by all blind beggars in Russia. The second movement also makes use of a French song, "Il faut s'amuser et rire," which a noted Boston critic found closely allied to the "Irish Christening at Tipperary" sung by an Irish comedian, Dan Maguiness, on the vaudeville stage! To many the most imposing and truly effective passage in the work is the sonorous announcement of the opening theme on the horns. Here is Tchaikowsky in the mood he reaches so seldom, a mood of sincerity and true grandeur.

The movements are as follows: I. Andante non troppo e molto maestoso; Allegro con spirito (Parts 1, 2, 3, and 4). II. Andante semplice (Parts 5 and 6). III. Allegro con fuoco (Parts 7 and 8).

The recording of both piano and orchestra is very powerful and effective, although at times it verges on coarsness. The balance for the most part is good, yet the new recording allows Hambourg—a true virtuoso—to display his abilities to the full. A recording on the whole that will not fail to startle and nearly overwhelm one on first hearing. Whether such a brilliant "show-piece" can stand the test of countless rehearings is of course another question, but for those who wish to possess a standard piano concerto, recorded as it is actually heard in the concert hall, with all the power and virtuosity of orchestra and soloist intact, this can be recommended unreservedly.

VICTOR 9059-60—Wagner: Overture to Tannhauser, 2 D12s, $1.50 each. Played by Albert Coates and the Symphony Orchestra (with the Dance of the Apprentices from Die Meistersinger on the fourth side).

Every month now the Coates Wagnerian records continue to pour out from the Victor Company to whom we have been loking with such anticipation for them. Now, the Preludes to Tristan and the Rheingold and the Ride of the Valkyries only are lacking in the American catalogue. This issue is of particular interest coming on the heels of Mengelberg's four-part version for Columbia which has aroused such enthusiastic praise from so many music lovers.

It is only fair for the present reviewer to confess that he had Coates' reading almost in his mind before ever hearing it and that he was confident he would prefer it to Mengelberg's. Nor was he disappointed in the slightest. Coates reads the Tannhauser Overture as only Coates can read Wagner. The only surprise is that he does not "cut loose" entirely with the finale, but controlling the climax superbly, he ends in a spirit of nobility and impressiveness that seems to have long since been lost sight of in the current virtuoso performances of the large orchestras of today. This overture has become accepted by many people of otherwise entirely untrained musical tastes, but in doing so, it has necessarily been somewhat cheapened by constant performances, either inadequate on one hand or over-pompous and blatant on the other. Coates plays it as it must have sounded at first, unspoiled and sincere.

The three part version naturally has more suitable "breaks," although the addition of the Dance of the Apprentices is not a deciding factor by any means in choosing between the two versions. Those who have found Mengelberg's interpretation so exactly to their taste may admire this new version, but it can never supplant the other. But those who were disappointed, or one should say unsatisfied, with Mengelberg —for all his individuality and poetic insight—and who have found Coates' no less distinctive style an object of admiration in the past, will prefer the new set. One is tempted to add to the customary—and here absolutely neccessary—advice that both versions should be heard, "Both versions should be owned." Certainly no two versions of the same work, but worthy of high praise, were more unlike or more interesting to compare.

The recording in the new version while not of course of the overwhelming impressiveness of the incomparable "Siegfried's Death Music," is of the same standard as the other Coates Wagnerian releases, a standard it will be hard to equal, to say nothing of surpassing.

VICTOR 9061-8—Beethoven: Symphony No. 9 (Choral). 8 D12s. Alb. Price $12.00. Albert Coates conducting the Symphony Orchestra, Chorus, and Soloists.

At the Studio our enthusiasm on hearing that the Victor Company was to issue a Symphony, a Concerto, a Quintet, Quartet, and Trio all in one group, was considerably tempered by the fact that the Symphony named was Beethoven's Ninth. Not that we lag behind in appreciating the work that is usually considered Beethoven's greatest, but the memories of the hours and hours spent in hearing and comparing the four previous versions were still fresh in our minds. The old version by Coates was not such as to promise too well for the re-recording, even allowing for all the benefits of the new process.

But no sooner than the first bars had been heard than we realized that here was a Ninth that with all due credit to Weingartner's fine reading had never been achieved before. Those who have heard the recent Victor version of the "Eroica" know exactly what to expect both in the way of recording and performance here. In every respect the Ninth is of the same superlatively high standard.

The last movement, as always, presents the big problem, but one cannot expect more—and certainly will not receive more —than the performance given here by Coates and the musicians under his direction. The baritone soloist is excellent; the vocal parts apparently are sung in English (as always it is extremely difficulty to be sure) but this version is superior to every other in this respect, and indeed is not a bit behind even the best concert hall performances. The composer, not the musicians or recorder, must take the blame here. In spite of this inevitable failure of the conception of the movement to "come off" perfectly and in spite of the fact that the end ng is a trifle weak, one seldom hears such an impressive reading of this excessively difficult music.

Throughout the other movements one can find nothing but which deserves praise. The effects achieved are always striking without ever going beyond the limit. Coates somehow miraculously succeeds—as he practically always succeeds—in doing everything to the utmost without going the tiny fraction too far and overdoing it. The merits of the Columbia-Weingartner version, the only other electrical one, have been given at length here before. All that was said then still holds true, but after repeating one's praise of the older set, one must turn to Coates with the award of almost unquestioned superiority.

VICTOR 8074-9—Beethoven: Violin Concerto in D maior. 6 D12s. Alb. $12.00. Played by Fritz Kreisler and the Orchestra of the Berlin State Opera House, conducted by Leo Blech (Bach: Adagio from Partita in G minor on the 12th side).

The most pleasureable thing about recorded music is that sooner or later one's most ambitious desires are satisfied. One

month we are dreaming wildly of some impossible (supposedly) recording that *might* be made sometime years hence, and the next some manufacturing company blandly announces the work for release. For years the complaint has been made that Kreisler should be better represented on records than by his usual run of monthly releases of semi-popular works. The issue of the Bach two violin concerto some years ago quieted these complaints for a while and now we have the famous Beethoven Concerto (with perhaps the Mendelssohn Concerto by the same artist for the near future) in answer to the request to give Kreisler a chance to "be himself."

Undoubtedly there are faults to be found with this set and perhaps if we devoted several months to the task of finding them we should succeed. But from the first hearings one can only say that there is the real Kreisler heard in the finest example of violin and orchestra recording yet available on records. The last movement alone will convince anyone of this!

The Berlin State Opera House Orchestra is also heard to excellent advantage and one cannot resist comparing it as heard here with its recent Polydor electrical recordings, not by any means to the benefit of the latter.

There is no denying the fact that the Beethoven Violin Concerto grows rather wearisome on repeated hearings, that even the immortal Ludwig was forced to "pad" and repeat interminably at times, but for all that, the beauties of the music itself are many and as heard here with this combination of musicians and recording, one realizes what phonographic perfection actually means today.

HOMOCORD 4-8766—Wagner: Prelude to Act III, Lohengrin, and Entrance of the Guests, Tannhauser. D 12. Played by the Berlin Symphony Orchestra conducted by Emil Bohnke.

The first of the "Homocord Electros" to reach us (through the efforts of Mr. Mai of Chicago), this, and the other Homocord electrical recordings reviewed in this issue, was a real surprise to us. The other early German new process records heard so far have been rather unsuccessful from a recording point of view, but here, while the Homocord Company has by no means got the new system under the perfect control that the American and British Companies have it today, the effects secured are very striking. The recording is very individual and distinctive; an experienced listener would notice immediately the difference between one of these Homocords and a native record.

The Lohengrin Prelude is indisputably the best electric version out today, if not the best ever recorded. The conductor reads it in the old German style and for once this piece sounds like real music and not an orchestral stunt. (Albert Coates in his recent Victor recording has erred badly in this respect. One almost takes pleasure in finding one mediocre work among his many masterpieces. It is a convincing proof of his humanness; one appreciates his successes all the more because of it.)

The Entrance of the Guests is no less meritous. Powerfully recorded, it is an impressive as well as an admirable piece of work on the part of both performers and the recorder.

HOMOCORD 4-8769-70—Andante cantabile from Tchaikowsky's Fifth Symphony. 2 D12s. Emil Bohnke and the Berlin Symphony.

Of the same standard as the previous work. The electrical process perhaps makes it the best version of this movement from a general point of view, but Coates' interpretation is by no means surpassed, and scarcely equalled.

HOMOCORD 4-8765—Grieg: Anitra's Dance and Morning Mood from the Peer Gynt Suite. D12. Emil Bohnke and the Berlin Symphony.

A good version, but not to be compared with the two previous works or even with the recent Victor recording of these two pieces.

COLUMBIA 7120-1—M. Liszt: Hungarian Rhapsody No. 2. 2 D12s, $1.50 each. Sir Henry Wood and the New Queen's Hall Orchestra.

This complete orchestral recording of the Second Hungarian by Sir Henry Wood will undoubtedly be the standard version for several years at least. Wood is upon his own ground here and gives an excellent performance. While 2-part versions of this and similar pieces are perhaps all that are really desirable, still one should thank Sir Henry for providing one uncut set for the sake of completeness. Everyone interested in the Second Hungarian Rhapsody should not miss this recording which will be difficult to surpass.

COLUMBIA 50040-D Wolf-Ferrari: Jewels of the Madonna—Intermezzos Acts II and III. D12, $1.25. British Broadcasting Company's Symphony Orchestra.

This British Radio Orchestra, responsible for some extremely "sharp" recordings in the past, has improved considerably and plays these two selections in fully adequate fashion. The better-known intermezzo to Act III is the better performance of the two. The wide success of this Opera in this country should make a considerable demand for these and similar selections.

COLUMBIA 7123—Mozart: Overture to The Magic Flute, D12, $1.50. Played by Sir Thomas Beecham and the London Symphony.

The overture to The Magic Flute has always given the overture to The Marriage of Figaro a close race for popularity and Sir Thomas Beecham does well to chose this for re-recording under the new process. (His old version might be well remembered by all record collectors.) Here, of course, he has far wider scope for his talents. Hardly an outstanding recording, but one that deserves a place for itself in the libraries of all those who love Mozart and admire the conducting of Beecham. We trust that this is the forerunner of many more new recordings made under his direction. His set of the Second Beethoven Symphony broke a long silence and gave a splendid promise of what might be expected from him in the future.

COLUMBIA 50036-D—Sullivan: H.M.S. Pinafore Selection, D12, $1.25. Played by the Court Symphony Orchestra.

The first of the number of electrically recorded Gilbert-Sullivan records recently issued in England. Of particular interest to all Gilbert and Sullivan fans, but worth the attention of every record buyer, too.

Chamber Music

VICTOR 9069-71—Dvorak: Quartet in F major, Op. 96 ("American"). 3 D12s, $1.50 each. Played by the Budapest String Quartet.

VOX 0655-7—Dvorak: F major Quartet. 3 D12s. Played by the Bohemian String Quartet (Professors Hoffmann, Herold, Suk, and Zelenka).

It is of special interest that among the notable release by the Victor Company of five major works the "American" Quartet of Dvorak should be included, just in time to be reviewed in this Dvorak Number. Reference is of course made to the special articles elsewhere in this issue where the work is mentioned. Of the above versions, the Victor set is electrically recorded and the Vox acoustically. The latter is an old set obtained for this issue through the courtesy of Mr. Mai. The recording is weak and for the most part pretty poor, but since the Bohemian string Quartet is a noted authority on Dvorak's music, its reading possesses considerable value on that account.

The new set, however, is well—although not exceptionally so—recorded and the performance and interpretation are delightful. Simplicity and freedom from all straining after effects seem to be the aim of the Budapest Quartet and certainly Dvorak, of all composers, demands these qualities above all others for the proper playing of his music.

It would hardly be in place to go into the composition itself in detail here. By no means a pretentious work, it pleases by its piquant rhythms, and simple construction and melody, all so characteristic of the composer. Traces of the Largo of the New World Symphony are discoverable in the Slow movement here, while the scherzo and finale bear indisputable traces of the American influence, less marked in the first movement.

The movements are arranged as follows:

I. Allegro ma non troppo (parts 1 and 2).
II. Lento (parts 3 and 4).
III. Scherzo: Molto vivace (part 5).
IV. Finale: Vivace ma non troppo (part 6).

The Victor Company shows excellent taste in labeling the

work—as correctly should be done—"American" Quartet, instead of the title "Nigger" Quartet in extensive use abroad.

VICTOR 7070-3—Schubert: Trio No. 1. (B flat), Op. 99. 4 D12s. Alb. price $10.00. Played by Alfred Cortot (piano), Jacques Thibaud (violin), and Pablo Casals (violoncello).

All this last winter the H. M. V. recording of the Schubert Trio, done by these three leading artists, has been the subject of the most unrestrained praise. It has aroused more attention abroad than perhaps any other chamber music recording. The beauties of the music itself, the genius of the interpretation, and the perfection of the recording have all been hymned to the skies.

And now that the work is released here under the Victor label we find that there is absolutely nothing we can do but to jump onto the band-wagon and begin waving our hats, too! Without a doubt it *is* the finest all-round chamber music work ever issued and unless the price proves too prohibitive for wide distribution should have a great influence for good. It can hardly be imagined that anyone, no matter what his musical training, could resist this.

Needless to say the performance is superb. In particular one is glad to notice that Cortot plays as he did a few years ago, and not in the characteristic manner he has acquired recently. Recording that is virtually faultless puts the crowning touch on this incomparable set—a matchless and lovely jewel even among all the priceless and startling works of today.

VICTOR 6571-5—Brahms: Quintet in F minor, Op. 34, for pianoforte and string quartet. 5 D12s. Alb. price, $12.50. Played by Harold Bauer and the Flonzaley Quartet.

The Flonzaleys and Harold Bauer joining forces in a work of Brahms! A combination that surely promises much. But on hearing the work it is the latter who carries off the real honors of the day. The recording—excellent in spots—is not on the whole quite up to the even perfection of the Schubert Trio, nor are the Flonzaleys always beyond criticism; Bauer avoids attention to himself by completely submerging his own self to the music, playing exactly as the composer would doubtlessly have wished. But through the fortunate chance that one's attention is not diverted to the factors of mechanics or performance, yet with both the latter being fully adequate, the composition itself, in all its great-souled and muscled strength, occupies as it should the center of the picture.

The doubt has been raised whether many of the brilliant new orchestral recordings, particularly those of concertos, will "wear" well, whether they can stand the test of being played day in and day out by the enthusiast with a small record library. every record of which is given constant use. No one can resist these works on first hearing; they bring the concert hall to one's very room—but how many people want their room a concert hall all the time? Here, as in the Schubert Trio, we have the opposite side of the story. The appeal that these latter works makes on first hearing is by no means overwhelming (except perhaps to the experienced musician), but they are works that will grow on one incessantly. They thrive on repeated hearings; in fact, they must be heard again and again, revealing with every playing some new detail. In time passages which seemed austere and stark at first take on an intimate tenderness, so much stronger for being so reluctant to reveal itself.

Here, in this Quintet is Brahms if not at his greatest, most certainly at his most characteristic. Who else could have written this work of strange, restrained masculine emotion that, strong as the bonds with which intellect has encased it, breaks through in spite of itself.

A poise, a wounding,
A beautiful suppression.

And yet there will doubtlessly be many who on hearing the work will accuse Brahms of "dullness." Dullness! It is they themselves who are dull, unwilling to go to the intellectual and emotional labor to concentrate upon and to follow as works like this must be concentrated upon and followed.

Am I frightening anyone away from the Quintet by this talk of mental hard work? Then it is better that they be frightened away now, if they are not willing to make the effort later to hear the work. (It cannot merely be listened to, like all great music, it must be *heard.*)

And yet what a pleasure such "work" is! Here is something of real bed-rock strength, something really to lay hold of. One may be puzzled and mystified at first, even when most powerfully attracted, but when it is really heard and learned—one has won a treasure that cannot be estimated in terms of physical value. And only the phonograph can give us the full opportunity of truly knowing a work like this. For it and its makers we owe a debt of gratitude that can be repaid only by devoting ourselves to an understanding of its breadth and beauty as they have done.

HOMOCORD 4-8771—Serenade (Haydn) and Andante with variations (Beethoven, from Op. 18, No. 5). D12. Played by the Rose Quartet.

HOMOCORD 4-8772—Menuet in E (Boccherini) and Scherzo from Quartet No. 1 (Cherubini). D12. Rose Quartet.

Not particularly well played or recorded. The Boccherini Menuet is very poor; the others verge on the mediocre.

SPECIAL

Through the kindness of Mr. Harold C. Brainerd of Cambridge, Mass., our attention was kindly called to four records listed in the new Victor catalogue which, although of recent issue, were not listed in the regular or special supplements and have not been reviewed in these pages. Upon our request, the Victor Company in its always helpful spirit of co-operation immediately sent the records in question to the Studio.

VICTOR 6609—Minuet (Haydn-Hartmann) and Nocturne (Tchaikowsky-Hartmann). D12, $1.50. Played by Renee Chemet, violinist.

VICTOR 6612—Ballade in G minor (Chopin). D12, $2.00. Alfred Cortot, pianist.

VICTOR 9018-9—Messiah Excerpts (Handel). 2 D12s, $1.50 each. Sung by the Royal Choral Society.

All of these are well worth rescuing from the silence that nearly enshrouded them (practically no one knew of their issue). The violin record is a good example of the latest triumphs in recording the violin and the Cortot work answers part of the recent requests for Chopin's Ballades. The recording is good and Cortot plays in his characteristic fashion, but of course the point of greatest interest is that a recorded version of the first of the famous four ballades is now available. Surely this is some tale of knightly deeds and "battles long ago." Perhaps the present reviewer may be pardoned for recalling a splendid performance of this work by Ethel Leginska in one of her recitals a few years ago. One can think of no more effective choice than this for one of her future Columbia recordings which we are all anticipating.

The choral excerpts from the Messiah are of particular interest in that the Columbia Company recently issued several numbers from this most popular of all oratorios. (See review in the April issue, page 322.) The two Victor records include Glory to God in the Highest, Behold the Lamb of God, Surely He Hath Borne Our Griefs, and All We Like Sheep. Fortunately only the second number is duplicated in the two sets. In this version the orchestra is much more adequate and the organ is not depended upon. The performance and recording are both good, although by no means remarkable, and on the whole the two records are of a slightly higher standard than the previous two, although of course both sets are necessary to those who love the Messiah.

Two other notes perhaps should be made here, for lack of a more suitable place. In the review of the recent Rachmaninoff recording of a Bach Sarabande, the question of the indentity of the piece was asked. Mr. Ralph W. Hallett of Mattapan, Mass., kindly answers that it is from the Fourth Partita in D major. It should be remembered that the stress of press time prevents one from devoting the time necessary to look such works up in the thematic catalogues. Perhaps some other reader may be able to indentify the Allegretto in E flat (Beethoven) on the odd side of the last of the Victor "Eroica" records.

In glancing through the Victor catalogue it was noticed that the Russian Symphonic Choir record (78890, 75c) of Lord Have Mercy, mentioned with such high praise some months ago, has been listed in the regular catalogue as we had hoped would be done. Undoubtedly there are many works in the foreign lists that deserve similar transferrence.

R.D.D.

Choral

Brunswick 3158, 3175, 3160, and 3194 (D10s, 75c each) are the new additions to the Brunswick series of College Glee Clubs. They are, respectively, the Wesleyan Glee Club (H. Calvin Kuhl, leader) in Alma Mater and Lamp in the West; the Fordham University Glee Club (Kenneth Bailey, leader) in Alma Mater, The Ram, and Ave Maria (Arcadelt-Damrosch); the University of North Carolina Glee Club (Paul J. Weaver, leader) in Hark the Sound of Tar-Heel Voices, Ma Little Banjo, and Toll the Bell Angel; and the Princeton University Glee Club (Luther M. Strayer, leader) in Princeton Steps Song and Princeton Marching Song. All are well up to the standard set by previous releases.

Columbia 899-D (D10, 75c)—God is a Spirit and When I Survey the Wondrous Cross, sung by the St. George Chapel Choir of Windsor, is a good choral recording for those who desire two religious selections well sung and well recorded.

Victor 20494 (D10, 75c) is undoubtedly the most interesting choral record of the month. It couples Coleridge Taylor's vigorous Viking Song with a choral arrangement of Dvorak's famous Songs My Mother Taught Me, both sung by the Associated Glee Clubs of America and recorded at the Philadelphia Sesqui-Centennial Exposition. From a recording standpoint perhaps this is the best of the Associated Glee Clubs' releases and the Dvorak selection is of particular interest for this special Dvorak number of the magazine. It should be said, however, that the choral arrangement of this deservedly popular song hardly gives as effective an idea of its qualities as the solo version.

Victor 20506 (D10, 75c)—Do you Call That Religion, and Honey, by the Utica Institute Jubilee Singers. Well sung and recorded.

Victor 35814 (D12, $1.25)—The Glow-Worm and Springtime, sung by the Boys' and Girls' Chorus of Brooklyn. For some unknown reason this interesting recording was included among the Easter Specials in the Foreign List. The Boys' and Girls' Chorus, judging from their performance, have been excellently drilled and the unnamed conductor deserves considerable praise. It would be a pleasure to hear this chorus, equally well recorded, in selections of perhaps more serious musical worth, for they sing with feeling and confidence, evidently the result of careful training.

Victor 79236 (D10, 75c)—God's Son has Set Me Free and Deck Thyself My Soul, sung by the St. Olaf Choir, and well up to the standard set by their release last month. The first-named selection is sung in Norweigan, the second in English. (This, too, is drawn from the Easter Specials in the foreign list.)

Victor (See also mention of the recording of the Victor Light Opera Company under Popular Instrumental and Vocal Releases). The finale of the Gems from My Maryland, with its striking orchestral accompaniment, deserves special comment.

Homocord 4-8768—Wagner: Pigrim Chorus from Tannhauser and Beethoven: Glory to God in Nature. D12. Sung by the Berlin Liedertafel (Max Wiederman, Dir.) accompanied by the Berlin Symphony.

Homocord 4-8767—Haydn: Komm, holder Lenz and Jagdchor, Hort das laute Geton, both from Die Jahreszeiten. D12. Sung by the Berlin Volks-Choir (Dr. E. Bauder, Dir.) accompanied by the Berlin Symphony.

The above two Homocord electrical choral recordings, particularly the Pilgrim Chorus, stand high in the ranks of records of chorus with orchestra. The recording is rather uneven at times, but at its best it is most powerful and impressive. Not to be overlooked.

Vocal

Brunswick 10265 (D10, $1.00)—Indian Dawn and Because of You, sung by Richard Bonelli. The recording here reflects the same progress shown by all the recent Brunswick releases, although it is almost too powerful at times.

Brunswick 10326 (D12, $1.00)—Shepherd Show Me How to Go and Saw Ye My Saviour? sung by Marie Morrisey to the accompaniment of string quartet and organ. Two good religious selections in appropriate versions.

Brunswick 30116—Panis Angelicus (Franck) and Pieta Signore! (attributed to Stradella). D12, $1.00. Sung by Guiseppe Danise with violin obligato by Frederick Fradkin and harp and organ accompaniment in the Franck song.

Danise as always has a magnificent voice to display and the Franck work is an excellent vehicle to display it.

Columbia 4037-M (D10, $1.25) Kashmiri Song and I Heard You Singing, tenor solos by Charles Hackett. Mr. Hackett has not been heard as frequently of late on records as might be wished; we look forward to some more releases from him in the near future.

Columbia 5069-M (D12, $1.25)—Schubert: Du Bist die Ruh' and Gretchen am Spinnrade, sung by Elsa Alsen. An excellent choice of songs for this German soprano whose recent appearances in this country have been so successful. The piano accompaniments are well played and splendidly recorded, but the recording of the voice is not very kind to its actual quality. It is a pleasure to see Schubert's best songs being recorded again, however, and one hopes that the beautiful Auf dem Wasser zu Singen will soon be issued. (Perhaps more praise could be given to this release, if it were not for the memory of the incomparable Polydor recording of Gretchen am Spinnrade by Marcella Roeseler, reviewed in the November number.)

Columbia 2049-M—Where my Caravan has Rested and Rose in the Bud. D10, $1.00. Two well-known songs sung by Louis Graveure of the resonant baritone voice, seldom heard lately on records.

Columbia 2048-M—O legere hirondelle (Gounod) and Serenade francaise (Leoncavallo). D10, $1.00. Sung by the Russian coloratura soprano, Maria Kurenko, in a rather nasal voice that perhaps may be atributed to the recording.

Homocord 4-8764—Handel: Largo and Arioso. D12. Sung by Manfred Lewandowski, accompanied by 'cello and organ. Characteristically German, particularly the slurred phrases on the 'cello. The recording is fair.

Victor 6629 (D12, $2.00)—Neapolitan songs: The Chimes of San Giusto and If My Mother Only Knew, sung by Tito Schipa.

Victor 8069 (D12, $2.50)—Forza del Destino: Swear, in This Hour, and Boheme: False One!, sung by Beniaminio Gigli and Giuseppe de Luca.

The leading vocal records of the month. Heard on the new Victor Electrolo they, particularly the Forza del Destino selection, reveal possibilities in recording of the human voice one had hardly dreamed of before. The early electrical vocal records were practically all almost unbearable; even the splendid Pagliacci Prologue by Lawrence Tibbett was not entirely free from an intense "sharpness." But here we have all the old beauty of the Victor vocal recording together with a new and almost overwhelming realism and power. On first hearing this record by Gigli and de Luca, we were tempted to say, "Talk about your Carusos and the rest as you will; we never had anything like this before." Then we played the old Victor record by Caruso and Scotti of this same selection. The new Electrola drew out details that we never heard on the record before, and indeed, it was a great disk for its day—or any day. But the new one, giving the artists all the benefits of the last words in recording, surpasses even the other, fine as it is. Those who have felt that the orchestra, piano, and jazz band were the ones to benefit most by the new recording should buy both these records and be reassured. We look forward to many more of the same outstanding merit. (It is almost unnecessary to add that the orchestral accompaniment, as always in Victor vocals, is as close to perfection as one could desire.)

Victor 4005 (D10, $1.00)—Lilly Dale and the Hazel Dell, sung by Olive Kline and a Male Quartet, in the old-fashioned, "restful" style.

Victor 1229 (D10, $1.50)—Lilies of Lorraine and A Rose for Every Heart, sung by John McCormack. A companion record to his recent release of Roses of Picardy.

Instrumental

ORGAN

Columbia 50037-D (D12, $1.25)—Andantino (Le Mare) and In a Monastry Garden (Ketelby), organ solos by G. T. Pattman. The Columbia organ recording still has to benefit by improvements that made the Columbia piano recording unsurpassable.

Victor 35812 (D12, $1.25)—The Bells of St. Anne de Beaupré (from Alexander Russell's St. Lawrence Sketches), played by Charles R. Cronham. The recording here is extremely good, the bells as well as the various pipes coming through perfectly. The artist is well known as the municipal organist for the famous organ in Portland, Maine. A curious example of supplement annotation refers to a "scale passage which seems to be 'out of tune'"; explaining this "element of novelty" as follows: "Though we have never heard the Bells of St. Anne de Beaupré, if they are like most sets of church bells, they most probably are in imperfect tune, and it seems at least likely that the composer, in adopting a scale unfamiliar to most ears, has suggested, with the nearest approach to realism, the scale of the bells of St. Anne as most ears would hear them." Doesn't the writer here refer to a passage in the so-called "whole-tone scale?" Are the Bells of St. Anne actually tuned in this scale, or was it introduced by the composer with no actual thought of an "approach to realism"?

Brunswick (see under dance records for mention of a Brunswick organ release, notable from a recording standpoint).

Homocord 4-8763—Preludio from 3rd Sonata (A. Guilmant) and Largo (Handel). D12. Played by Franz Doll. A very effective organ recording.

VIOLIN

Columbia 2047-M (D10, $1.00)—Ernest Bloch: Nigun (Improvisation) played by Josef Szigeti. This two-part recording from "Baal Shem" (Pictures of Chassidic Life) by Ernest Bloch, one of the most significant figures among modern composers, is a release which should attract special attention. Szigeti, the Hungarian violinist, is an artist of thorough musicianship, fired with an intense vitality that animates all his performances. He has recently been touring this country and we are grateful for this recording being issued at the present time, especially so in that he makes such an interesting choice of a selection. The recording is a trifle unkind to him at times, giving his tone an "edge" that it most certainly does not have in actuality, but apart from this, the record is very realistic and faithfully mirrors Szigeti's fine reading of this strange and powerful Improvisation.

Victor 1233 (D10, $1.50)—Blue Skies (Berlin) and Dance of the Maidens (Friml), played by Fritz Kreisler. We can hardly agree with the annotation in the advance list that these selections are "quite worthy of this great artist's understanding musicianship." Needless to say, Kreisler plays exquisitely, the recording is excellent,—but there one must stop. How much more pleasant it is to be able to congratulate a man like Szigeti for choosing such a striking piece as that of Bloch's in which to display his talents.

VIOLONCELLO

Victor 6630 (D12, $2.00)—Berceuse from Jocelyn (Godard) and Evening Song (Schumann) played by Pablo Casals.

The little Abendlied of Schumann's, Op. 85, is well chosen, but one must protest a little against Casal's sudden leaning toward sentimentality in his reading. His abilities are too well known to require description; but does he think it is necessary to "play down" to his American record buyers?

PIANO

Victor 6626 (D12, $2.00)—Liszt: Hungarian Rhapsody No. 2, played by Alfred Cortot. Another re-recoring that illustrates the strides made not only by modern piano recording in general, but also made by the Victor piano recording in particular.

Columbia 7124-M—Debussy: Clair de Lune and Toccata. D12, $1.50. Played by Percy Grainger.

Another single disk rewards our anticipations of more Columbia piano works from Grainger. Here he has chosen two numbers from the Suite Pour le Piano of Debussy, the well-known Clair de Lune and the energetic finale of the suite, a Toccata. The recording as always is excellent, although perhaps a trifle less even than usual and both pieces are played with feeling and spirit, the Toccata especially. The lovely little sketch which Debussy has labeled "Moonlight" has been recorded several times, but never so well as here, although the present reviewer prefers from an interpretative standpoint the old, rather poorly-recorded version by Moisievitsch, now withdrawn from the H. M. V. catalogue. But when it comes to piano recording, it is inevitable that the Grainger-Columbia combination is unbeatable.

BAND

Brunswick 3429 and 3430—William Tell Overture played by Walter B. Rogers and his Band (3 D10s, 75c each). The Rogers band seems rather small and although it plays well, this version is hardly as interesting as the recent one of Pryor for Victor. The recording, however, is excellent—indeed the Brunswick Company deserves special praise this month for the merit of the recording in practically all of its releases.

Victor 35815 (D12, $1.25)—Cavalleria Rusticana Selection by Creatore's Band, while not below the standard of recording or performance set by the recent Creatore releases, cannot be compared with them favorably as far as interest is concerned.

S.M.

POPULAR VOCAL AND INSTRUMENTAL

The ever-popular crooning troubadour, Nick Lucas, is heard again this month on Brunswick 3492, in So Blue and Moonbeam Kiss Her for Me. On Brunswick 3386, Margaret McKee has two whistling selections, Hawaiian Love Bird and Bird Warblings, Series 2. She is also heard with the Ernie Golden orchestra in Indian Butterfly and Silver Song Bird on 3475. Prince Piotti, tenor, sings If You See Sally and Have You Forgotten (3471); the Radio Aces couple It's O.K. Katy With Me and I Never See Maggie Alone on 3468; and Eva Knox, comedienne asks for One More Kiss and Forgive Me on 3465. In the regular Brunswick series, the college glee clubs and Frederick Fradkin are represented as usual. The former releases are reviewed under "Choral" records elsewhere in this issue; the latter plays Irving Berlin's popular What Does It Matter coupled with Cherie, I Love You on 3467, to the accompaniment of string quartet, piano, and bells. For comedian, Harry Richardson is presented on 3501, doing his stuff in It All Depends on You and another version of What Does It Matter. And, to conclude, the Merrymakers are on hand again in Blue Skies and Mine (3441).

The Edison Company, whose records we are including in these regular lists this month, has Walter Scanlon, tenor, singing Just An Ivy Covered Shack and My Creole Eve on 51964. Sherman and Ryan sing Bridget O'Flynn, Where Have You Been on one side of 51961 and the National Male Quartet has Down in the Old Neighborhood for a coupling. For an organ recording, Frederick Kinsley offers 51955, Take in the Sun and Falling in Love With You. The Waikiki Hawaiian Orchestra keeps up the unquenchable flow of Hawaiian music with Kona Waltz and Golden Showers on 51950, and the mountaineer ballads are continued by E. V. Stoneman and his Dixie Mountaineers on 51951 (Bully of the Town and Bright Sherman Valley).

The Columbia List is long and varied, lead by a twelve-inch release 50038-D ($1.25) entitled Studio Stunts, in which the many well-known Columbia artists hold a sort of informal concert. The selections are well chosen and there is an agreeable spontaneity about the performance, a regular little "variety" bill on one record. Ford and Glenn on 920-D couple Along Miami Shore and Log Cabin Lullaby in their usual style, and Ruth Etting also offers her usual type of entertainment in 924-D and 908-D where she sings Hoosier Sweetheart and Wistful and Blue, and It All Depend on You and Sam the Accordion Man. The Singing Sophomores, too, are their old selves in two Broadway show hits on 927-D (Where's that Rainbow from "Peggy-Ann" and Sing from "Betsy"). From Earl Carroll's Vanities come Moran and Mack with a two part sketch called Two Black Crows (935-D), another

novelty offering of the month. Going on to the race records, we have Bessie Smith not quite up to her usual standard in Muddy Water and After You've Gone (14197-D); and Martha Copeland only fair in 14186 (Black Snake Moan); but Riley Puckett together with Gid Tanner and his Skillet Lickers keep up their Mountaineer series in fair fashion on 15134-D (Uncle Bud and I Got Mine). "Peg Leg" Howell sings Tishamingo and Coalman Blues on 14194; Al Craver offers The Wreck of the C. & O. No. 5 and Billy the Kid on 15135-D; and the Wisdom Sisters sing The Old Time Power on 15129. For instrumentals there is another organ record by Harold L. Rieder (937-D) on which our previous none-too-favorable comments still hold good (What Does It Matter and Put Your Arms Where They Belong). For another novelty, there is Sol Hoopii's Trio which plays Most of All I Want Your Love and Breeze Blow My Baby Back to Me, on 931-D. On 901-D, Edith Clifford sings Yes Flo! The Gal Who Never Says No and No Wonder She's a Blushing Bride and even the supplement annotator is forced is forced to admit there must be some logical sequence in the coupling. 896-D is another novelty, two mandolin solos by Samuel Siegel (Come Ye Disconsolate and Lullaby). Kate Smith accompanied by the famous Charleston Chasers have One Sweet Letter from You and I'm Gonna Meet My Sweetie Now on 911-D; Vaughn de Leath asks I Wonder How I Look When I'm Asleep on 915-D (coupled with That's My Hap-Hap-Happiness); and Burnett and Rutherford have truly tantalizing selections on 15133-D (A Short Life of Trouble and Little Stream of Whiskey. The St. Mark's Chanters couple So High and 'Buked and Scorned on 4198-D; Charles Kaley offers Alabama Stomp and Who Do You Love (910-D); Ethel Watters sings Satisfying Papa (14199), and, to conclude the long list, Venutti and Lang are heard in Stringing the Blues and Black and Blue Bottom (914-D), the title of the last-named certainly winning honors for the month.

Going on to the Okehs for the month, we have a Geneva Gray with the Lonesome Mountain and Fortune Teller Blues on 8449; the Perfect Harmony Quartet not quite living up to their name in There's A Meeting Here Tonight and My Good Lord's Done Been Here (8448); Bertha Hill again with Lovesick and Lonesome Weary Blues (8453); the Happiness Boys on 40785 (The Coat and the Pants Do All the Work and I Love The College Girls); and a tenor, Russell Douglas, accompanied by piano and clarinet sings Nesting Time and South Wind on 40786. The Happiness Boys are also represented on 40775 (I've Never Seen a Straight Banana and That's My Hap-Hap-Happiness). For those who crave real novelty effects, we can safely recommend 40777, on which Boyd Senter, clarinetist, accompanied by piano and guitar, plays Clarinet Tickle and Blu'in' the Blues. Perhaps the record due for the biggest attention and sale, however, is 40776, 'Deed I Do and You Know that I Know, sung by Sissle and Blake, the popular stars of "Runing Wild" and other musical shows.

On the Victor list, always one of variety and interest, the Tietge Sisters appear again this month, this time singing The Name of Jesus and Master the Tempest is Raging (20515). The Victor Light Opera Company is heard again in 35816 (12 inch, $1.25) in their current series of gems from various light operas, here from Rio Rita and My Maryland. Ernest Rogers in Willie The Chimney Sweeper and Vernon Dalhart in Casey Jones are coupled on 20502; The Hilo Hawaiian Orchestra record Aloha Oe and The Rosary for the 10 millionth time ((20516); and for vaudeville sketches Billy Murray offers Oh How We Love Our Alma Mater and We're the Sunday Drivers, assisted in the former by Monroe Silver and in the latter by his own trio (20517). For a real novelty record, 20377 leads the way. Accompanied by a little instruction chart and music, it gives full information on How to Play the Harmonic, arranged and illustrated by William J. Haussler and D. Wakefield Coutlee. The Revelers are heard this month on 20564 in a rather listless performance of Yankee Rose and So Blue. Gene Austin, Franklyn Baur, and Jane Green are heard on 20561, 20504, and 20509 (Forgive Me and Someday Sweetheart; At Sundown and I'll Take Care of Your Cares; and I'm Gonna Meet My Sweetie Now). The Happiness Boys sing Cock-a-Doodle and That's My Hap-Hap- etc. on 20500; Miller and Farrell couple Since I Found You and Moonbeam Kiss Her for Me (20496); Frank Crummit couples My Lady and Sunny Disposish on 20486; and Jesse Crawford brings up the rear wth two more organ recordings (Song of the Wanderer and What Does It Matter) on 20560.

Dance Records

This month let us reverse the usual alphabetical order and take the Victor dance releases first, particularly as the most striking issue of the month is Victor 20505, on which Paul Whiteman and his orchestra couple Silver Moon Waltz with a surprisingly brilliant recording of Your Land and My Land done in most vigorous style with the brass, of course, predominating. As a sheer piece of orchestral virtuosity, this record will be hard to beat. Paul Whiteman "comes back" with a number of releases this month, making up for his comparatively infrequent appearances on the disks of late. On 20514 he plays Everything's Made for Love to Shilkret's coupling, Forgive Me; on 20508 he has Muddy Water with Shilkret's Ain't She Sweet; and on 20513 he has both sides, using them for The Saxophone Waltz and It All Depends on You. For an odd novelty orchestra, the Five Harmaniacs take all prizes; their combination is said to consist of hand saw, washboard, mouth organ, jug, and "other shrammel expedients," whatever they are. On hearing their release for this month (20507—What Makes My Baby Cry and It Takes a Good Woman to Keep a Good Man at Home), we are astonished to learn that all these effects are produced with the above-mentioned instruments (or perhaps one should say "implements") and entirely "without the aid of a springboard or other mechanical contrivances!" For blues, and blues on the organ for a change, Frank Waller offers the St. Louis and Lenox Avenue Blues on 20357 with many surprising effects, recorded with the skill that so far only the Brunswick Company has at all approached. Nat Shilkret's usual waltzes are the Desert Song and Huguette this month (20512); he is also heard on the reverse of two Whiteman records mentioned above. Roger Wolfe Kahn and his orchestra play a Little Birdie Told Me So, coupled with Sunny Disposish by Jean Goldkette and his band on 20493. The last named orchestra is also coupled with the B. F. Goodrich Silvertown Cord Band on 20491, the former in A Lane in Spain and the latter playing If All the Stars Were Pretty Babies. Waring's Pennsylvanians who have dropped rather below their former standard in several of their recent releases, stage a come-back in 20562, on which they play I've Never Seen a Straight Banana and I wonder How I Look When I'm Asleep. Last, but not least by any means, is Jacques Renard, whose orchestra couples Lonely and You Went Away Too Far and Stayed Away Too Long (20487), and the Marek Weber release (20479—Tell Me While We're Dancing), reviewed under the German records elsewhere in this issue.

Mr. Hibbard keeps up his great releases of Okeh dance records again this month, led by a real "knock-out," Okeh 40784, The Darktown Strutters' Ball and There'll Be a Hot Time in the Old Town Tonight, played by Miff Mole and his Molers. This shouldn't be missed! Another excellent coupling is 40783 (Collette and My Sunday Girl) finely played by Irwin Abrams and his band. The Okeh Melodions have Sad'n Blue and I Want to be Miles Away from Everyone, on 40782; Luis Russell's Heebie Jeebie Stompers couple Dolly Mine and Sweet Mumtaz on 8454; Harry Raderman's orchestra are heard in 40773 in Hoosier Sweetheart and Forgive Me; and Louis Armstrong and his Hot Five play the Irish Black Bottom and You Made Me Love You on 8447. 40772 (Singing the Blues and Clarinet Marmalade) played by Frankie Trumbauer's orchestra is rather disappointing, but Frank Daly and the Meadowbrook band provide a strong finish in 40774 (You Went Away Too Far and Everything's Made for Love).

Among the Edisons this month are 51963 (Never Without You and I Still Believe in You) by Dan Voorhees and his Earl Carroll's Vanities Orchestra; and—by the same organization—51962 (The Cat and Pardon the Glove). We had suspected that this orchestra of Earl Carroll's famous show might be playing the Rock Breakers' Blues and Behind the Bars this month! Cass Hogan offers The Kinkajou and Phil Napoleon It All Depends on You, coupled on 51959; the Golden Gate orchestra plays Lonely Eyes and It Made You Happy When You Made Me Cry on 51960; and B. A. Rolfe and his orchestra bring up the rear with What Does It Matter and It's O. K. Katy With Me (51954) and an interesting suite entitled My Lady's Boudoir on 51956.

Ted Lewis' Columbia release this month is 922-D (When My Baby Smiles and Keep a Little Sunshine in Your Heart); the Cliquot Club Eskimos offer At Sundown and My Sunday

Girl (921-D); and the Columbians release two more good selections, The Vagabond King Waltz and the Winding Trail (933-D). The Cavaliers, well-named the Waltz-Artists, play the Love Waltz and I Could Waltz on Forever on 919-D; the Georgians couple Frisco Bay and Cock-a-Doodle on 923-D; and the Columbians are heard again in 913-D (Desert Eyes and Hoosier Sweetheart). 916-D is by the Knickerbockers, heard in the ever-popular I've Never Seen a Straight Banana coupled with Following You Around. Mal Hallet has one of his all-too-infrequent releases in 917-D (It's O. K. Katy With Me and Oh, Lizzie!). But the top place on the Columbia list is won by the Xylo-Marimba Orchestra with their record of Along Miami Shore and My Sweeheart Waltz (918-D), although the Blue Ridge Highballers are not very far behind with two Mountaineer dances Darling Child and Darneo on 15132-D. For those who prefer their jazz "hot," we recommend Celestin's Original Tuxedo orchestra, heard in Give Me Some More and I'm Satisfied You Love Me (14200-D). The Charleston Chasers are back again with two more inimitable performances on 15129 (The Wabash Blues and the Davenport Blues); the latter selection reminds us of the "collegiate" Ford recently seen running loose with the slogan painted on its battered sides, "Buy a Davenport and keep your daughter at home." McMichen's Melody Men are responsible for 15130 (Down Yonder and House of David Blues) and Fred Rich and his orchestra for 900-D (It All Depends On You and Somebody Else). Last on the list is the every reliable Paul Specht, heard this time in Oriental Moonlight and I'm Looking Over a Four-Leaf Clover on 902-D, and the equally reliable Harry Reser, whose Syncopators play The Cat and I Wonder How I Look When I'm Asleep (907-D).

For Brunswick, Ben Selvin and his orchestra are heard this month in My Sunday Girl, coupled with the Park Lane's performance of If Tears Could Bring You Back to Me on 3476. For a fine record of "hot" jazz, the Mound City Blue Blowers offer 3484 (Nervous Puppies and What Do I Care What Somebody Said). Ben Selvin is heard again on 3487 in My Regular Girl, coupled as before with a Park Lane recording, here of It's a Happy Old World After All. Ben Bernie offers 3496 (I'm in Love Again and Following You Around) and again Ben Selvin (a busy man this month!) comes forward, this time with both sides to himself, playing Close to You Heart and Hoosier Sweetheart on 3504. Jack Denny and his band are heard in 3445 (Roses for Remembrance and All I Want is You); and Elgar's Creole orchestra carry off one of the high prizes for the month with 3404 (Nightmare and Brotherly Love), a dance record of unusual merit and interest. Also of very high merit is 3488, a notable organ recording by Lew White of Blue Skies and Honolulu Moon. Belonging of course in the lists of popular instrumental, we are leaving this mention of here, where it will perhaps attract more attention, for the recording is of striking merit, rivaling for the first time the organ recording of the Victor Company in the series issued by Jesse Crawford.

RUFUS.

Too Late for Classification

First on the list of last-minute records come five fine records of uniformly high standard from Brunswick. Recording and performanme alike are of excellent quality. Brunswick 3505 includes two more violin solos by Frederick Fradkin (In a Little Spanish Town and Gypsy Love Song), the latter deserves particular notice. Both are in the sentimental style, of course, but both are examples of that style at its best. 3489 couples East St. Louis Toodle-O and Birmingham Breakdown played by Duke Ellington and his orchestra and 3483 combines That Saxophone Waltz and Consolation played by the Regent Club orchestra; all the selections are interesting. 3506 (Forgive Me and Lonely) by the Colonial Club is even better, however; but the prize for the group is won by 3461, on which Isham Jones and his orchestra plays I'm Back in Town Again and The Cat. The version of the last named is easily the best recording yet out of this piece. Dance music at its best!

This month the Brunswick Company has begun sending us the Vocalion electrically recorded records (for the most part of dance music) which they now manufacture. Vocalion 15546 is by the Ambassadors playing You Went Away Too Far and Who'll Buy My Violets; the recording is powerful and clear, but by no means of the crystal-like quality of the regular Brunswick releases. 15547 couples Honolulu Moon and It All Depends on You, movie organ solos of good standard by Lee Wilson. 15543 (A Little Girl, A Little Boy, A Little Moon and Close to Your Heart) is by the Southland Syncopators; and the same organization plays Brown sugar on one side of 15544 coupled with Hoosier Sweetheart by the Kensington Serenaders on the other.

From Victor comes another record by Gene Austin, 20568, singing Ain't She Sweet and What Do I Care? Paul Whiteman couples The Song of the Wanderer with So Blue Waltz on 20570, but is hardly up to the high level of his other releases this month. The Peerless Quartet is heard on 20571 (If You See Sally and Swanee River Trail) well sung in its own style and very well recorded. Jack Smith, the Whispering Baritone, is heard after an absence of some time in My Sunday Girl and I've Never Seen a Straight Banana (20572) and Roger Wolfe Kahn and his orchestra bring up the rear with Following You Around and I Can't Believe You're in Love With Me (20573) which reminds me of a recent incident in a concert hall "green room" following a piano recital. Admiring syncophants were crowding around the pianist showering him with perfectly worded hymns of praise when an old friend of the artist shouldered through the crowd, slapped him heartily on the back, and roared, "Well, Eddie, I can't say you played so well, but to give you credit you *did* play good and loud!" Perhaps on this record Roger Wolfe Kahn doesn't give a performance that should be greeted with praise—but like Eddie, he plays "good and loud."

First on the Okeh list is a group of sacred selections missing from the earlier releases of the month. 40795 (When I See the Blood and The Glory Land Way) is by Jenkin's Sacred Singers; the Price Family Sacred Singers bring out 40796 (I Went Down into the Garden and Ship of Glory); 40794 and 40797 are quartet records, the first by the Monroe Quartet and the second by the Allen Quartet (Whispering Hope and Beautiful Land; Redeemed and We are Going Down the Valley; also among the quartet list are 40790 and 847, by the Okeh Sacred Quartet and the Thankful Quartet respectively (Onward Christian Soldiers and Rejoice Ye Pure in Heart; Let the Church Roll on and Goin' to Shout All Over God's Heaven). There are two foreign records, 16239 and 11309, the first by the Banda Cubana Okeh Bail (Maria Luisa and Maria Teresea) and the second by the Palska Orchestra "z Radio" (Yd Beczce Palka and Cnotliwa Zusanna Walc). Among the race records 8455 and 8456, the first by Blind Demon Jefferson singing the Match Box Blues and the Black Snake Moan; the second by Lizzie Miles in Slow Up Papa and Grievin' Mama Blues. The Record Boys yodel in 40793 (Yodelin' Cowboy Joe and We'll Go Up in Dose Mountains); Ed Kireby is heard in 40788 (Nesting Time and My Regular Girl) and Macy and Smalle in 40792 (My Idea of Heaven and There's Something Nice About Everyone but There's Everything Nice About You). For dance numbers there are 40787 and 40791 (the Okeh Waltz Artists in Yesterday and That Saxophone Waltz; the Gotham Troubadors in Coronado Night and A Lane in Spain), neither of unusual interest. The well-known ukelele player Ferera assisted by Paaululu winds up the list with Drowsy Waltz and Aloha Oe—still once more!—on 40789.

A long Columbia list reached us, the more important issues of which have been listed under Instrumental and Orchestral, etc., elsewhere. Franklyn Baur (who like Gene Austin is good for about three or four records every month) brings out 956-D (Mother My Dear and A Rose, a Kiss and You); William McEwan has two sacred selections on 957-D (A Song in the Heart and We Will Talk It Over Bye and Bye); and Henry Ford's Dance Orchestra, less and less heard of late, couples Hungarian Varsovienne and I Want to Go Tomorrow Scottische on 936-D. For dance records come 944-D, 926-D, and 947-D in one group; respectively they are Paul Ash and orchestra in Shanghai Dream Man and Beedle Um Bo, Leo Reisman and orchestra in Silver Song Bird and Still Waters Waltz, Fred Rich and orchestra in Far-Away Bells and Wear Your Sunday Smile, and Harold Leonard and orchestra in Roses for Remembrance and Mine. The Paul Ash and Fred Rich records easily lead. The New Orleans Night Owls play The Nightmare and Eccentric on 943-D, but the Brunswick recording of the former piece is unsurpassable. Two waltzes are chosen by the Sterling orchestra for 946-D (So Blue and

Yesterday); Whispering Billy Day (now an exclusive Columbia artist) couples Hello Cuties and My Regular Gal on 940-D; and (also a premiere as exclusively Columbia) Lee Morse and her Souther Seneraders are heard—at least should be—on 939-D (Ain't She Sweet and Mollie Make Up Your Mind). The Happiness Boys (they certainly must be happy to be able to keep so busy turning out recordings) come to bat this inning with Crazy Words—Crazy Tune and I Gotta Get Myself Somebody to Love (941-D); Kitty O'Connor the Girl Baritone sings Have You Forgotten and Who Could Be More Wonderful Than You? (925-D), the last title might well be asked of the artist herself. Wendell Hall, the red-headed music maker, brings out Hot Feet and Down Kentucky Way on 942-D for his first record for Columbia; and just for contrast Clara Smith, a black-haired music maker, brings out what must be her first record in the thousand (14202-D Ease It and Percolatin' Blues). George Williams couples When I Get the Devil in Me and Virginia Blues on 14201-D; Nichols and Puckett sing the Ring Waltz and Underneath the Yellow Moon on 15136-D; and to make a fitting close, J. Frank Smith (of Smith's Sacred Singers fame) sings The Drunkard's Child and the Prodigal's Return on 15137-D.

Victor—Handel: Largo and Elgar: Pomp and Circumstance March No. 1. D12, $2.00. The Chicago Symphony Orchestra and Organ (Frederick Stock, Conductor).

One of a group of new recordings by the Chicago Symphony, at present issued in Chicago alone. Judging from this record, the only one of the group to reach the Studio so far, the general release of the others will be something to anticipate with real eagerness. The recording here is excellent and the organ has a full chance to display its powers. Nor is the performance at all behind; seldom has the celebrated Largo received a more finished reading. The March, too, is excellently done; indeed, it is easily preferable to the other Victor version conducted by the Composer himself and recorded in England. A coupling that deserves general release and appreciation.

Foreign Records

IRISH

No Irish records are on hand from the Victor Company this month, but the indefatigable Columbia shamrock artists continue to issue their dances and songs. Leading the list is a two-part fox-trot (Irish version) called The Irish Counties, played by the Erin Boys' Orchestra (Columbia 23149-F). Three other records of dances are issued (33146-F, 33147-F, and 33148-F), all by the well-known O'Leary's Irish Minstrels. The first includes Oldman Dillon, Maid on the Green, etc.), the second a favorite hornpipe schottische Louden's Braes So Bonnie and Money Musk and Green Grow the Rushes Oh! played as Highland Flings; the third couples two marches, God Save Ireland and O'Donnell Aboo. The only vocal record is by James Eagan, tenor, singing That's An Irish Lullaby and The Old Rustic Bridge by the Mill, on 33150-F.

GERMAN

The German list is not so long this month. From Columbia comes but one regular release, No. 85164-F (Gruss aus Gyarmathia and Familien Streit) played by the Schwabenkapelle Lowitz, but perhaps two other miscellaneous foreign records might be mentioned here (12050-F and 12051-F), the first by the Columbia Dance Orchestra (Luna Waltz and Kiss Me Again) and the second by the International Dance Orchestra (Danube's Waves and On the Shore).

For Okeh, Richard Palek and Charles Blim play the Forellen and Vagabunden polkas on 10433; Harry Stier and a male quartet sing Drum Brüder Wir Trinken Noch Eins and Das War bei Tante Trullala in Dusseldorf am Rhein on Odeon 10432; and the Odeon Orchestra gives an excellent performance of Die Internationale and Warschawjanska on Odeon 10436, one of the best orchestral numbers in the foreign list this month. Odeon also carries off the prize for the best vocal with 10431, Du du Liegst Mir im Herzen and Nun Leb' Wohl, du Kleine Gasse, two folk songs sung by the well-known tenor, Richard Tauber. Also on the Odeon list is 10435 (Filsacher Ländler and Unterzahrnhammer) played by Willy Krug's Peasant Band.

From Victor comes a record by the renowned Marek Weber's Orchestra (79281) playing Schatz Was Ich von Dir Getraumt Habe and Sag Mir's beim Tanz dass Du Mich Liebst; also a Ländler—Die Alte Heimat—and the Fischer Polka played by the John Krachtus Orchestra (79197). The other instrumental release is the twelve-inch record in the group (No. 68797, Treuses Herz—waltz—and Alexander Polka), played by the Stahls Kapelle. The Moser Brüder make their monthly bow in Hossae Chueli and Morge frueh wenn d'Sunne lacht on 79223; and George Gut and Teles Longtin conclude the list with two tenor duets (Wanderers Nachtlied and Der Lindenbaum) on 79196.

ITALIAN

The long Italian list from the Columbia, Okeh, and Victor Companies is headed by the last-named release of another Creatore Band operatic selection, Cavalleria Rusticana, reveiwed among the regular releases elsewhere in this issue. Also on the Victor list are two instrumental numbers, the first (79216, Perla Polka and Angelo D'Oro—waltz) by the Serpone Quintette, and the second (79217, Giorni D'Amore—waltz and Quanto Sei Bella—polka) by Antonio Torre, violinist with guitar accompaniment. Among the vocals comes a twelve-inch record by Comm. Giuseppe Godono, tenor (Santa Lucia Lutana and Torna A Surriento), No. 68798, and several ten inch disks, led by 79221, (La Leggenda Della Marcia Su Rome and L'Addio Del Giusti) sung by Imerio Ferrai, baritone, accompanied in the first selection by a male chorus. Gilda Mignonette, soprano, sings Nun E Carmela Mia and So' Marenare 'E Napule on 79202 and Giuseppe De Laurentiis has two comic songs (Serenata Azzardosa and I' Nun Te Voglio Ochiu) on 79325. Both the last two records are in the Neapolitan Dialect.

From Okeh also come releases by Comm. Giuseppe Godono, this time he sings Lo Stornello Delle Ciliege and Era Bionda, Rossa o Nera? on Okeh 9306 and Maggio M'ha Scitto and Piscatore 'E Pusilleco on 9305. The Orchestra Nazionale plays a waltz and a mazurka (L'Amor Mio E Per Te and Sul Tuo Seno, respectively) on 9309; Carlo Betro, tenor, sings Stelle Napulitan and Maggio 'Ncantatore on 9307; and G. Onofri has two comic songs ('A Pignasecca and Mannaggia 'A Festa 'E Soreta!) on 9304. On 9311 Gilda Mignonette, soprano, sings 'O Volo 'E De Pinedo and . . . E L'Imigrante Chiagne!.

Miss Mignonette enjoys a wide popularity, for she appears on the Columbia list, too, as well as on those of Victor and Okeh. Here she is represented by Suonn's Napule and Voglio Atte (Columbia 14267-F). For seasonal purposes, a two-part Easter song is issued on 14272-F, sung by the Rev. Francesco Auriemma and chorus (Risurrezione di Cristo). Raoul Romito, tenor, sings Tra le Siepe and Capinera (14271-F); Giuseppe de Laurentiis has two comic songs (Gud Baie Ciali' and Addo' Fatiche Giuva') on 14266-F; and the Sestetto Tafarella plays Dammi la Felicita—mazurka—and La Mia Speranza—waltz—on 14268-F.

Three records from last month's lists that arrived too late for review then should be mentioned here. The first (Victor 79222) is by the Five Maccaronis, playing Conca D'Oro—mazurka and Geraldina—waltz; the other two are from Okeh, Nos. 9308 and 9310, by the Orchestrina di Mandolini and the Orchestras Dajos Bela respectively (Dolci Sogni—waltz, and Tutta Per te Cara—polka, on the first and Tarantella Internazionale and Napule e Surriento—waltz, on the latter). The Dajos Bela record deserves particular mention, not only because it is by an organization famous on the Continent, but because of the interesting example it affords of the contrast between American and European dance orchestras. There is a half-hearted attempt to introduce American jazz effects here, but although they may have the words, they don't know the tune! Jazz is evidently America's own—for better or worse.

MEXICAN

The Mexican list, too, (usually so rich in "novelty" releases) is rather barren this month. The records are all from Victor led by three orchestral disks, 79187, 79212, and 79688. The first is the Orquesta Internacionale playing Fox Trot der las Campanillas and Maria Emila, the second the Orquesta Tipica Mexicana in Rotarios Marcha and Serenata Mexicana, and the third by the Orquesta Tipica Victor in two rather medicore tangos—Mocosita and Acordate. Rosita Quiroga, accompanied by guitars and piano, offers the Mocosita Tango

also, coupled with Horas Tristes Tango on 79641. The leading vocal is by Jose Moriche (En Una Villa Espanole and Es Por que Te Amo—79211) and of special interest is 79180 (Pleito de dos Borrachos—Pieza Jocosa and Benicion de un Santo) by a group of artists from the Lirico Theatre of Mexico. No. 79220 (Julia Waltz and My Waltz) by the Orquesta Internacional is listed in all the Victor foreign language groups this month, except Japanese.

LITHUANIAN

These include one Columbia (16063-F—Linksini Broliai and Kaimo Polkas) record of whistling solos and three Odeon releases, 26040, 26041, and 26042. The first is sung by Antanas Sodeika, baritone (Neverk Brangi) and, on the other side, Kipras Petrauskas, tenor, (Arija is Operos "Rigoletto"). P. Oleka offers Molda and Stasys on the second, and the Kaimiecin Orchestra plays Lakstingala and Simts Veluin Polka on the third.

Here Victor is represented by another release of Vaclav Albrecht, this time singing Na Ni Se To Houpa Muzikanti on 79194; and by a record of Jan Krachtus a jeho orkestr playing Domovina—Sousedska—and Rybar—Palka—on 79197. Okeh 17318 has the Brouskova Vojenska Kapela playing Krasna Lilie—Vacik—and Verne Srdecko, and Odeon 17319 couples Vesnicko ma Pod Sumavou by the Zpev S Doprovodom Orchestra with Kde Domov Muj? sung by Jan Fifka, baritone.

SLOVENIAN

Columbia 25059-F leads here with the Hoyer Trio playing Jaka Na St. Clairu—polka—and Clevelandski—valcek. Andrej Gellert, tenor, is heard on both Columbia 24047-F and Okeh 18062, in the former with a two-part comic sketch, Vesely Pesnickar, and in the latter with two songs, Ked' Ja Zomrem and Ztralena Nadej Pod Nasim Okionkom. Columbia 25060 couples Suster Polka and Sieben Srit za Ples, both by Math. Arko Hoyer on the accordion.

UKRAINIAN AND RUSSIAN

At the head of this list comes Victor 79208 (Kaukasky Taniec—polka—and Kolomyjka z Bukowiny) played with excellent verve and zest by the Ukranian Orchestra. The rhythmical effects are very piquant, making this an excellent record for children's dance games, etc. Kirilloff's Balalaika Orchestra adds two more records to its ever-growing list (79207 and 79085) Kozatchka—polka—and Sred Shumnovo Bala in the first and Pas d'Espagne and Lezginska in the second; none of the selections is quite up to the standard set some months ago in Shining Moon.

Okeh also includes releases by an Ukrainian Orchestra and a Balalaika Orchestra in its lists this month. The first is Okeh 15540 (Gandzia—polka—and Ukrainski Tanez) and the second, 15073 (Strekoza—polka—and Razbitaia Jizn—waltz). The Russian Balalaika Orchestra is also heard in 15074 (Crezy Linbui—waltz—and Iskra—polka). Odeon 19207 couples Enköpsingsvalsen by the Carl Carlsson Jularbo Orchestra with Trolldansen Kring Silverkällan played as an accordion duet.

From Columbia comes 27085-F and 27082-F; the former coupling Ukrainsko-Russkyi Two Step with Oj Pidu Ja Szicher Wicher, and the latter, two comic selections by Zukowsky Ewgen (Lyst z Krajn and Wolokytka).

POLISH

Among the Okeh Polish releases are 11303 (Wesola Dziuwczyna and Sylwia Walc) played by the J. Sosnowski Triol 11304 (Kiedym Jechal and Do Dzieweczki) sung by L. Lawinski and chorus; 11305 and 11306 by the Orkiestra Naradow playing Staroswieki Kujawiak and Oh Henry Polka in the first and a two part Polskie Wesele na Wsl in the second. 11307, by the Orkiestra Mandolinestow Zarkewicza, concludes the Okeh group with Polny Konik—polka—and Marzenia Milosci—walc.

The three Columbia Polish records are 18178-F, 18182-F, and 18183-F; the first two comic selections (Bum-Cyk-Cyk and Miala Baba Kognta) by Ignacy Ulatowski, the second a two-part Zareczyny by Pawel Humeniak, and the third also a two-part selection Nad Brzegiem Morza, by Josef Kallini, tenor. The last named also has an Okeh release (Okeh 11308) on which he sings Do Wiya Starca and Panienki sie Chlubia Spiew Komiczny with orchestra.

The Victor group is led by a polka and mazurka played by the Fr. Dukli Wiejska Banda (Icek Rekrut and Bukowina) on 79203. Two other instrumental records are listed, Victor 79214 and 79218, the first two violin and accordion duets (Lomzynski Oberek and Polka Kwiatek) by Podosek and Prupienski, and the second, by the Orkiestra Withowskiego (Marcz Pilsudskiego—in honor of Premier Pilsudski recently prominent in the public prints—and Sto Lat Wedrujeny). J. S. Zielinski concludes the list with Czego Wiecej Chesz? and Krotkie Sukienki on 79204. The drawing powers of the last named selection are considerably enhanced—for those who do not understand Polish—by the accompanying English translation, "Short Skirts."

GREEK

Here the Okeh Corporation holds the field alone with four releases featuring G. Vidalis, tenor, Odeon Nos. 28048, 28049, 28050, and 28052. The first couples To Xakocsto Menidi and To Menidi Mas; the second, Sto Nissi Mas and Samiotissa; the third, Tourna and Tha Pethano Mana Mon; and the fourth Negrita and Serenata from Palea Kai Nea Hromia. In several selections he is assisted by G. Savaris, baritone, and also by a chorus. Unusual records, which we can recommend not only to those of Greek extraction, but to anyone interested in recordings out of the ordinary.

FRENCH-CANADIAN

Thees are all from Columbia, as follows: 34066-F (Damase du Buisson and Tit Joe Tanpin), comic songs; 34067-F Money Musk and Brandy by Isidore Soucy; 34068-F, Un Jour and Chantons les Amours de Jean by A. Paul, tenor; 34095-F, La Grise and Quand Pinson Vient Voir Mina, by Eugene Daignault; and 34096-F, Soir D'Espagne and Premier Oui (intriguing title!) by Jean Cartier, baritone.

JEWISH

Victor's release of Ribono Shel Olom in two parts by Cantor Josef Rosenblatt leads the list (9072, 12in, $1.50). Also in the Victor group are 79209 and 79210, the first two songs (Nor gelebt, nor gelacht) by Joseph Feldman, tenor, and the second comic sketches (Mazeltov Yente and Mendel un Yentes Cholem) by Anna Hoffman and Gus Goldstein. Columbia's single release this month is 8126-F, comic songs by Peisachke Burstein (Eirev Peisech and Purim iz der Bester Yom Tov).

ROUMANIAN

The sole record is Columbia 31037-F, accordion solos by George Jivan (Invartita Lui Jivan and Pe Pecior).

SCANDANAVIAN

Among the Okehs are Odeon 19208 and 19209 (Swedish), the first by Gustav Lövas (Johanna Larsson and Grönt ä Passera Men Rött Betyder Stopp), and the second by Ernst Rolf (Bal i Vedbe'n and Jap Har Aldig Haft Sa Roligt i Mitt Syndiga Liv). Also Odeon 19205 and 19206, the first also by Ernst Rolf (Innerst i Hjärtat Jag and Flicksan Med Polkahäret and the second Swedish church songs with organ accompaniment (Min Frälsare Och Jag and Ar Densamme An Idag), sung by Olle Strandberg.

Columbia lists two records, 22052-F and 26048-F, the first two selections by the Columbia Militär Band (John Ericsson Marsch and Musik Mästaren), and the second by the Columbia Nyhetskvintten (Hälsa Dem Därhemma and Alla Jäntor ä' Lika).

For Victor, Jean Theslöf, baritone, sings the Björneborgarnes Marsch and Skyddars Marsch on 79206 and the Olsen-Holt Kvartetten plays Stolkholm—Hambo—and Sjöman's—Fröjd—Vals—on 79205. The leading Victor Scandinavian release—two more choral selections by the St. Olaf choir is reviewed elsewhere in this issue among the choral records of the month.

FINNISH

Concluding the long list is the solitary Finnish record of the month, Victor 79195, on which Erik Kivi, the singing violinist, sings and plays Matin Maija and Fitchburg Akkain Kahvi—polka.

S. F.

CONTENTS FOR MAY

	Page
EDITORIAL	329
ANTONIN DVORAK AND HIS RECORDED WORKS *Dr. Jar E. S. Vojan*	330
REMINISCENCES OF ONE OF DVORAK'S PUPILS *William Arms Fisher*	333
SIR HAMILTON HARTY AND THE HALLE ORCHESTRA	334
GILBERT AND SULLIVAN ON THE PHONOGRAPH *Isaac Goldberg*	338
BRITISH CHATTER *Captain H. T. Barnett, M.I.E.E.*	339
RECORDED REMNANTS	341
RECORDED SYMPHONY PROGRAMS	342
RECORD BUDGETS *Robert Donaldson Darrell*	343
THE INFLUENCE OF IRISH MUSIC *Josephine Smith*	345
SPECIAL ANNOUNCEMENT	346
CORRESPONDENCE COLUMN	350
PHONOGRAPH SOCIETY REPORTS	353
PHONOGRAPH ACTIVITIES	355
GENERAL REVIEW *Axel B. Johnson*	356
ANALYTICAL NOTES AND REVIEWS *Staff Critics*	356

Now Available

Gramophone Tips

1927 EDITION

By

CAPTAIN H. T. BARNETT, M. I. I. E.

General and Technical Notes
Record: Their Care and Characteristics
Instruments and Their Differences
Obtaining Perfection in Reproduction
Novelties
Etc., Etc.

Price 25c, postage 5c extra

from

The Phonograph Publishing Company, Inc.

64 HYDE PARK AVENUE BOSTON, MASS.

Mart and Exchange

RATES: Advertisements will be accepted for this column at the rate of ten cents a word with a minimum charge of two dollars. The advertiser's name and address will be charged for, single letters and single figures will be counted as words; compound words as two words. All advertisements must be prepared and be addressed to the Advertising Department, THE PHONOGRAPH MONTHLY REVIEW, 64 Hyde Park Ave., Boston, Mass. Should the advertiser desire his announcement to be addressed to a box number in care of the magazine, ten cents extra for the forwarding of replies must be included.

WANTED

BOHEMIAN MUSIC on records not readily available in American catalogues. Works by Smetana, Dvorak, etc. State price and condition. Box 36, Phonograph Monthly Review.

FRENCH H.M.V. Rabaud's Procession Nocturne, Ravel's La Valse, orchestral interludes from Pelleas, excerpts from Boris Godunoff, D'Indy's Mountain Poem, etc. Box 41, Phonograph Monthly Review.

FOR SALE

ENGLISH COLUMBIA AND H.M.V. pressings of works now available in the American Columbia and Victor catalogues. Imported at considerable expense, now offered for sale at reasonable prices. Box 38, Phonograph Monthly Review.

SUBSCRIPTION ORDER

THE PHONOGRAPH MONTHLY REVIEW
The Phonograph Publishing Co., Inc.
64 Hyde Park Ave., Boston, Mass.

Date.....

Enclosed please find (check / money order) for $4.00 in payment for The Phonograph Monthly Review for one year beginning with the.....issue.

Name .....

Street .....

Town .....

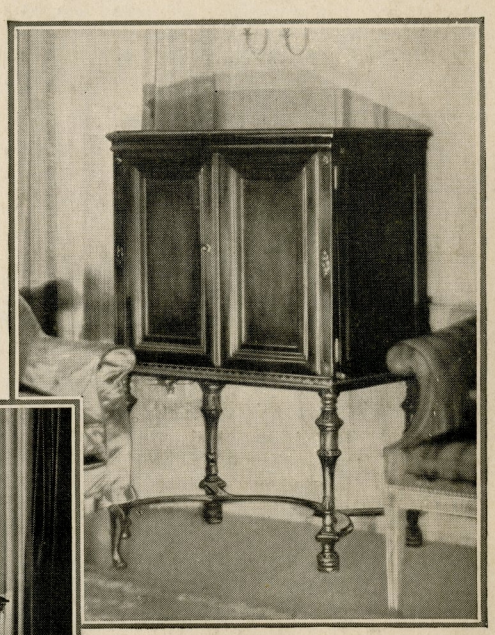
[Yearly subscription price for Canada and other foreign countries $5.00, postage prepaid.]

In Music, in Radio . . . this year . . . one gift above all others

The BRUNSWICK PANATROPE

—world's first purely electrical reproducing musical instrument. Joint achievement of the four leaders in musical and electrical acoustics:

Radio Corporation of America
General Electric Company
Westinghouse Electric & Manufacturing Company
The Brunswick-Balke-Collender Company



The Brunswick Panatrope & Radiola. Panatrope combined with either 6- or 8-tube Radiola Superheterodyne. Finished in walnut. Prices range from $350 to $1250. (Slightly higher west of Rockies)

The Brunswick Panatrope Model 10. Finished in highly figured walnut. Price $650. (Slightly higher west of Rockies)

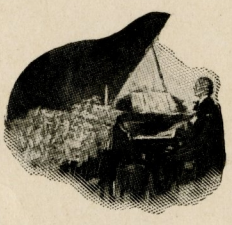
LAST Christmas you could not buy the Brunswick Panatrope . . . so new is this astounding invention. Just about twelve months ago the first public demonstration of this remarkable instrument was given in Aeolian Hall, New York City. The next morning's papers reported the event in front-page space. They pronounced it the most remarkable musical achievement of all time. Critics and those of the general public present affirmed this verdict of the press.

Since the first demonstration, the Brunswick Panatrope has been exhibited in schools, colleges and at public gatherings the country over. More than four millions of persons have now listened to it. No music-reproducing instrument has ever received such favorable comment.

For radio, too

The Brunswick Panatrope is obtainable either alone or in combination with the Radiola Super-heterodyne. Thus it puts at your finger-tips all recorded music and the rhythmic, newsy programs of radio as well. The Panatrope may also be used as the loud-speaker unit for your present radio, with musical results equally as superior. Operates entirely from light socket. No batteries or outside wires needed.

The Brunswick Panatrope or Panatrope & Radiola in one of these cabinets is the supreme Christmas gift. Weigh any musical entertainment for the home that you can find against the Panatrope . . . and in fairness you will say that this instrument excels in every particular.



Another triumph

Brunswick has also developed another musical instrument, as yet unnamed,* for bringing out the music of the new records. In tone quality and ability to reproduce the entire musical scale, we believe this instrument represents a very great advance over anything in existence, except the Panatrope. It does not utilize the electrical equipment of the Panatrope, and its prices are lower, ranging from only $115 to $300 (slightly higher west of Rockies).

Winners in Prize Contest

Brunswick recently offered prizes totaling $5,000 for a name with slogan for a New Musical Instrument which reproduces recorded music by new and advanced principles of acoustical reproduction. This is an entirely different instrument from The Brunswick Panatrope. In this contest, which closed Dec. 15th, over a million suggestions were received. After months of work, in which every contribution was given consideration, we are happy to announce that the appointed judges make the following awards:

First Prize: $3,000 to Miss Mildred A. Bux, 1212 Melrose Ave., Melrose Park, Pa. Name: The Brunswick **Prismatone;** slogan, **"The instrument of colorful music."**

Second Prize: $1,500 to Mrs. Herman Arky, 2003 Murphy Ave., Nashville, Tenn. Name: The Brunswick **Philharmonic;** slogan, **"Many instruments in one, one instrument in many."**

Third Prize: $500 to Mr. P. L. Dickerson, U. S. Coast Guard, Section Base 13, Port Angeles, Wash. Name: The Brunswick **Synchromatic;** slogan, **"A new age, a new instrument."**

Checks have been mailed the winners. The Brunswick-Balke-Collender Co., General Offices, Chicago. The Brunswick-Balke-Collender Co. of Canada, 358 Bay St., Toronto.

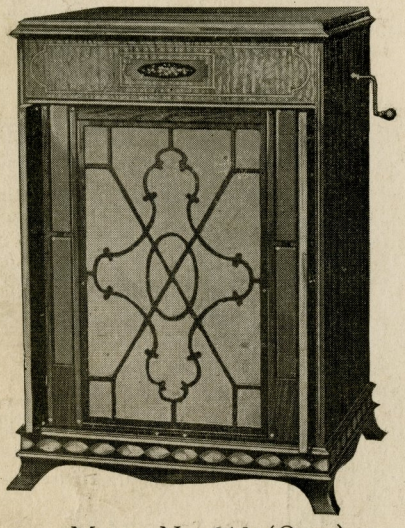
Brunswick
PANATROPES RADIOLAS RECORDS

Brunswick Records by the new "Light-Ray" electrical method [music by photography] are now on sale every Thursday

THE BRUNSWICK-BALKE-COLLENDER CO., GENERAL OFFICES: 623 SOUTH WABASH AVE., CHICAGO

BOSTON LINOTYPE PRINT, INC.

The Opening of Doors Long Closed



MODEL NO. 810 (*Open*)

"like life itself"

Four sizes, seven models, and seven prices are arranged to meet every purse, every taste, and every space limitation or imposing requirement.

Prices

$90 to $300

THE VIVA-TONAL COLUMBIA sums up in itself the entire art and science of reproduced music. From now on, you will enjoy, as if played or sung in your presence, the living naturalness, the true balance, and the full range of each musical instrument, of all musical instruments—of each voice, and of all combinations of voices. You no longer listen to a reproduction; you hear the original performance held for you in suspension until the instrument gives it life.

CLOSE your eyes when you hear the Viva-tonal Columbia play the first record. For you, the singer is in the room; for you, the world's great orchestras play at your bidding.

To the critical music lover, the Viva-tonal Columbia is a triumph, crowning years of research, experiment and experience. To the skilled cabinetmaker, the Viva-tonal Columbia is a thing of artistic beauty. To its proud owner, the Viva-tonal Columbia is a possession to be displayed and played through the years.

COLUMBIA PHONOGRAPH COMPANY

1819 Broadway New York City

The Viva-tonal Columbia